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LONDON, SATURDAY, MARCH 7, 1846.

No. 958.

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For the convenience of Subscribers residing in remote places, the weekly numbers are reissued in Monthly Parts, attached in a wrapper, and forwarded with the Magazines.—Subscriptions for the Stamped Edition for the Continent, for notices for notice not less than Three Months, and in advance, are received by M. BAUDRY, 3, Quai Malaquais, Paris, or at the Publishing Office, 14, Wellington-street North, Strand, London. For France and other Countries not requiring the postage to be paid in London, 2s. 6d. or 1l. 2s. the year. To other Countries, the postage in addition. [JAMES HOLMES, TOOK'S COURT, CHANCERY LANE.]

UNIVERSITY OF LONDON.

NOTICE IS HEREBY GIVEN, That on WEDNESDAY, 1st APRIL, next, the Senate will proceed to elect Examiners in the following departments:

Examinations.	Subjects.	Present Examiners.
One in Classics.	1752. T. B. Burcham, Esq. M.A.	(Rev. Prof. Heaviside, M.A.)
Two in Mathematics and Natural Philosophy.	1753. G. R. Jerrard, Esq. B.A.	(Rev. H. A. Ford, M.A.)
Two in Logic, Moral and Intellectual Philosophy.	501. T. B. Burcham, Esq. M.A.	(Prof. Graham, M.A. F.R.S.)
One in Chemistry.	502. C. J. Deile, Esq.	(Rev. Dr. Bialoblotzky.)
One in the French Language.	503. J. Deile, Esq.	(Rev. W. Drake, M.A.)
One in the German Language.	504. J. Deile, Esq.	(Rev. T. Stone, M.A.)
One in the Hebrew Text of the Old Testament, the Greek Text of the New Testament, and Sacred History.	505. J. Deile, Esq.	
One in Laws and Jurisprudence.	506. (John T. Graves, Esq. M.A. F.R.S.)	
One in Medicine.	1754. Alexander Tweedie, Esq. M.D. F.R.S.	
One in the Practice of Medicine.	1755. J. Deile, Esq.	
One in Surgery.	1756. Prof. Sharpey, M.D. F.R.S.	
One in Anatomy and Comparative Anatomy.	1001. Prof. T. Rymer Jones, F.R.S.	
One in Materia Medica and the Diseases of Women and Infants.	1002. Edward Rigby, Esq. M.D.	
One in Medical Jurisprudence and Pharmacy.	1003. Jonathan Pereira, Esq. M.D. F.R.S.	

The present Examiners are eligible, and intend to offer themselves for re-election. Candidates must announce their names to the Registrar on or before the 25th of March.

Signed: By order of the Senate, E. W. ROTHMAN, Registrar.

LECTURES ON THE ROMAN CONSTITUTION.—PROFESSOR LONG, A.M. will commence his series of Lectures on the ROMAN CONSTITUTION, on Friday, March 15th, at a quarter-past 4. Lectures every Friday, at the same hour. Fee, 2l.

DE MORGAN, Dean of Faculty of Arts, CHAS. C. ATKINSON, Secretary to the Council, University College, London, March 3, 1846.

DECORATIVE ART SOCIETY, 11, Davies-street, Berkeley-square.—At the General Meeting on Wednesday next, a Paper, containing "Ideas on the Development of Style," will be read by Mr. Dwyer.

E. C. LAUGHER, Hon. Sec. 17, Sussex-place, Kensington.

RAY SOCIETY, instituted 1844.—The Members are informed that the "MEMOIRALS OF JOHN RAY," being the third volume for the year, and STEENSTRUP'S "ON THE ALPHABET OF GENERATIONS," being the first volume for the second year, are now ready. Members will receive copies of both works on forwarding their subscriptions to the Secretary, 20, Old Burlington-street, London.

As soon as the number of members amounts to one thousand, the Council have determined to reprint the first volume of the first year's issue, which is now out of print. The number of members is at present 1000. Persons desirous of becoming members for the first year, may obtain immediately Part I. of Alder and Hancock's "British Nudi-branchiate Mollusca," and the "Memorial of John Ray." The works for the second and third year, including Part II. of Alder and Hancock's "British Nudi-branchiate Mollusca," with thirteen illustrations, Imperial 4to.; Meyen's "Geography of Plants," Burmeister's "On the Organization of Trilobites," with the original plates of the author; a Volume of Botanical Reports and Papers translated from the German, with numerous plates, are in a state of forwardness, and will be speedily ready for publication.

The Council have determined on publishing the following Works:—A Continuation of Alder and Hancock's "Nudi-branchiate," with lithotinted and coloured illustrations.—2. Reports on the Progress of Natural History.—3. The Bibliotheca Zoologica of Professor Agassiz.—4. The Published and Unpublished Letters of John Ray.—5. A Translation, with Notes, of Aristotle's History of Animals.—6. Linnaeus's Travels in Sweden, from the Swedish. Subscribers of one guinea annually are entitled to copies of all the Works published. Persons in the country, on sending their subscriptions by post-office order or cheque to the Secretary, with directions how the works may be sent, will have them forwarded.

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EDUCATION AT GENEVA.—The departure of Mr. S. R. Shepherd, English Master of the Protestant Education Establishment of Messrs. CH. & A. DIEDERICHS at GENEVA, offers to those parents, who wish to confide their sons to the above Establishment, a favourable opportunity of sending them to Geneva. Although Mr. Shepherd is desirous of leaving England about the middle of March, he would prolong his stay for some time, if parents should find the above-named period too short. The pupils will not only receive a strictly religious education, but as Messrs. Diederichs (Germans) have French, English, and Italian Masters residing in their Establishment, they will have every opportunity of becoming proficient in the modern languages.—Every information, as well as the most satisfactory references, will be given by Mr. S. R. Shepherd, 30, Marlborough-square, Chelsea, London.

METROPOLITAN INSTITUTION FOR DISEASES OF THE EAR, THROAT, AND VOCAL ORGANS, Sackville-street, Piccadilly.—Mr. YEARSLEY'S PRACTICAL DEMONSTRATIONS of the Pathology and Operative Surgery of the Throat, Palate, Nose, and Ear, will recommence on Wednesday, 14th March, at 1 o'clock, at his Residence, 15, Sackville-street. Free to medical men on presenting their cards, and to students on terms which may be ascertained of Mr. Yearsley, between the hours of 11 and 3 o'clock.

TO CONTINENTAL TOURISTS.

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In the year 1567, the terrors of the Duke d'Alva drove the town and country traders of the Netherland provinces into exile, in such numbers that the Duchess of Parma, the governess, informed Philip II., "that in a few days above 100,000 men had left the country with their money and goods, and that more were following every day." A large proportion of these trading people, called Walloons, fled to England, and settled at Canterbury, Norwich, Southampton, Sandwich, Colchester, Maidstone, and other towns; introducing the manufactures of woollen, linen, silk-weaving, dyeing, and cloth-dressing,—and teaching the English to make bayes, sayes, and other light stuffs. As an example of the wealth which they brought with them, it is mentioned that the town of Norwich profited to the extent of 100,000*l.* a-year for the sale of stuffs alone, besides the stocking manufacture, which was very extensive.—The Massacre of St. Bartholomew, in 1572, and the Sacking of Antwerp, in 1585, further recruited the manufacturing sinews of England;—on which latter occasion, says Huet, writing on the Dutch trade, one third part of the merchants and the workmen who dealt in silks, damasks, and taffeties, and in baizes, sayes, serges, stockings, &c., settled in England, "because England was then ignorant of those manufactures." England, according to Strype, was called *Christi Asylum*,—a title which her own children found too many after-occasions to dispute. Pensionary De Witt, speaking of the increase of power which this country derived from the cruel or injudicious proceedings of other states, says, she began by degrees, in consequence, to vend, in the 16th century, her manufactures throughout Europe;—"they (the English) became potent at sea, and no longer to depend on the Netherlands; so that England now, by its conjunction with Scotland being much increased in strength, as well by manufactures as by a great navigation, will in all respects be formidable to all Europe, according to the proverb, 'A master at sea is a lord at land.'"—The famous edict of Nantes, in the year 1598, with all its healing properties, could not restore to the body politic of France the precious limbs which she had cast away. "The foreigners in this country," says Mr. Burn, "were too well off to think of returning to their native homes. They had embarked their capital here,—they were protected in their trade and in their religion; their children were mostly English-born, and were beginning to intermarry with the English." How wisely they decided for their posterity, on the strength of the peace which themselves had found, the still more famous *Revocation*—the wise gift of one of the favourites of history, philosophy has not yet discovered why—came, in the next century, to show. Before its ominous voice, the architects of the national wealth fled in multitudes. "Six hundred thousand," says Voltaire, one of the admirers of the great king, "fled from the persecution of Louis, carrying with them their riches, their industry, and their implacable hatred against their monarch. Wherever they settled, they became an addition to the enemies of France, and greatly influenced those powers already inclined to war." But they did worse than this, according to the wisdom of

that time, in whose code the prosperity of one nation was the adversity of another. "They improved," (in England) says Mr. Burn, quoting Hasted, "to a much higher degree of perfection the fabricating of the silks called lustrings, brocades, satins, Padua soys, ducafes, watered tabies, and black and coloured velvets. Besides these, they manufactured watches, cutlery wares, clocks, jacks, locks, surgeons' instruments, hardwares, toys, &c. Spital Fields became a colony of manufacturers in silk; while, for other arts, says Voltaire, "some thousands of them helped to people the suburbs of Soho and St. Giles's. Others of them carried to England the art of making crystal in perfection—which, for that same reason, was about this same time lost in France."—About 1748, fresh persecutions in France, says our author, "compelled still further emigration from that country; and the congregations belonging to the various foreign churches in this country were augmented by the arrival of fresh refugees." The Revolution of 1794 added something more to the churches—though Mr. Burn is of opinion not much, the emigration being chiefly political and the refugees Catholic.—Protestant bodies of Walloons, French, Dutch, Italians, and Spaniards, have all, at various periods, been emigrants in England, and set up their tabernacles under the politic toleration which they met with there. "The last two," Mr. Burn says, "appear to have left no remnant of their congregations; and it is scarcely known that they ever existed. But of the former, we have still some few of their places of worship remaining, though the worshippers be few; we have yet the benefit of the commerce which they introduced,—and the honour of the names of Romilly, Masères, Saurin, Majendie, and others, as so many additions to the biography of the great and good of this favoured isle."

That, "on the whole, England has been infinitely obliged by foreigners," we may agree with a writer whom Mr. Burn quotes, without, however, going all the length of his opinion that "we can boast of nothing that's great or good, but what is of exotic growth." "Yea, ourselves originally," he adds, "as well as our glories, are of a foreign descent. Our father was an Amorite, our mother a Hittite. A Frenchman, a Briton, a Dane, and a Saxon make an *Englishman*."—Notwithstanding, however, the clear gain to England of these emigrations, we are not to suppose that it was all plain-sailing here with the emigrants, or that the people were always as wise as their rulers. The skill and success in business of the foreigners raised up enemies to them among the English traders. Nature took sundry occasions of exhibiting herself in some of her most familiar and least amiable historical lights. Tailors were troublesome, as tailors have ever been; cordwainers forgot the proverbial wisdom which should have kept them to their lasts; and those rampant youths, the city apprentices, made stormy question of the policy of these foreign settlements, till the plasterers got sent to Newgate for using the argument of broken heads. The cry of alien was raised at times,—as it has been before and since; and the support which the supreme authority had to give to these nests of industry perhaps deserved that some of the golden eggs should find their way into the Treasury, in return. At any rate, they were not forgotten to be given—nor to be asked. In the year 1588, the Queen charged a loan upon the city, to which the companies subscribed separately; and the strangers also subscribed amongst themselves. Sums of 200*l.* and 300*l.*—there being none below 100*l.* in the list,—may fairly rival, for that

time, some merchant subscriptions which have astonished our own day. In 1621, the Lord Keeper, engaged in the business of persuasion (to which a later philosopher has given the name of "soft sawder") upon the money bags of the citizens, did not forget his special claim upon the "strangers."—"And good reason," he says, "that strangers should somewhat exceed the natives: for look, what laws! what peace they have established by spilling of their own blood, and their ancestors! what favour of their own good king and princes! what purity of religion they have settled by the martyrdom of their own forefathers! To all this milk and honey, to all these graces spiritual and temporal, is the stranger admitted so kindly, even at the first hour. Therefore grudge not to spend a little, where you enjoy so much."—These were not men to be parted with lightly, or sacrificed to the complaints of a less productive mob; and, accordingly, they found steady favour, and, for the most part, toleration. Laud, to be sure, tried to get at the churches; and they suffered something in the unsettled time of the Commonwealth:—but they were specially exempted from the penalties of the Act of Uniformity, in the next reign; and altogether were left pretty much in the free enjoyment of that treasure for which their fathers had died, and they had become strangers in a far land—the right to worship God in their own temples and after their own fashion.

Of these French and Walloon churches and chapels Mr. Burn enumerates about forty in London and its neighbourhood alone—most of which are extinct, however, as separate congregations. Of these, the sort of cathedral or mother churches may, we believe, be considered, for the congregations meeting in the east, the old Walloon church of Threadneedle Street, now pulled down for the approaches to the Royal Exchange, and removed to a new building erected near the Post Office, in St. Martin's-le-Grand; and, for the western congregations, the church in Edward Street, Wardour Street, Soho, as the representative of the old Savoy,—for which also a new edifice is just built, from Mr. Ambrose Poynter's design, in the street now called Bloomsbury Street. Of the French church in Norwich Mr. Burn's notices are more full than usual; but we must content ourselves with a single extract, illustrating one of the phases which we have presented of the subject:—

"In 1570, a conspiracy was discovered of certain gentlemen and others in Norfolk, who purposed, on Midsummer day at Harleston fair, to have raised a number of men with sound of trumpet and beat of drum, and then to have declared the cause of their rising, namely, the expulsion of the strangers from the City and realm. Ten were indicted for high treason, and three were hanged, drawn, and quartered; while the strangers found favour, and were continued in their trades by which they got much riches, and employed abundance of the poor: but still such citizens as were enemies to them insisted upon new ordinances and hard customs for them to be subject to, upon which the Queen wrote to the City in their behalf, requiring them to continue their favours 'to the poor men of the Dutch nation, who, seeing the persecution lately begun in their country for the trewe religion, hath fled into this Realm for succour, and be now placed in the city of Norwich, and hath hitherto been favourably and jintely ordered, which the Queene's Majestie, as a mercifull and religious Prince, doth take in very good part, praising you to continue your favour unto them so long as they shall lye amongst you quyetlye and obediently to God's trewe religion, and to Her Majestie's lawes, for so one chrystian man (in charitie), is bounde to helpe an other, especially them who do suffre affliction for the ghospelles sake,' &c.—willing them to suffer them to sell their commodities, as their brethren settled in Sandwich and Colchester do, to

whom they please, reminding them that the advantage accruing to the city from their houses being inhabited, which before stood desolate, and number of people being employed which before had nothing to support them, together with the consumption of provisions, were no small benefit both to the city and country, and therefore they ought to be favoured. Upon this, they were summoned to answer why they complained: their Hall doors were shut up on the 26th March, 1571, and no cloths sealed, and on the 1st of April were sent up orders appointed for the strangers, by John Blevembasset, Esq., and Robert Suckling, Aldermen, the Members for the City to the Council, who, on the 10th of April, referred the cause to Sir Walter Mildmay, Master of the Rolls, and Sir Thomas Smith, who favoured the strangers, and on the 21st of April it was heard in the Treasury Chamber, and both sides agreeing to stand to the determination of the Council, the strangers obtained a letter from Sir Thomas Smith to the Mayor to open their Hall door, which was done and the order of Council came down, dated at Westminster, April 25th, in which it was declared that the strangers should have no new burdens or exactions laid upon them, but should be conformable as heretofore to their old ordinances, which were afterwards confirmed, and penalties added, by consent of both parties."

This church having, during its continuance, become possessed of several estates in and about Norwich, and the congregation dying gradually off, "and there being no minister or poor to whom to distribute the income of the estates, an information was filed, in 1833, by the Attorney General, on the relation of certain persons," and a reference ultimately made to the Master to approve of a scheme for the application of the funds. That scheme, confirmed by the Master of the Rolls, was to the following effect:—

"That the net income of the property (to be called the *Norwich French Church Charity*) after keeping the church, and the monuments, and the tombs therein in repair, should be applied as follows: 50*l.* per annum to be applied by the trustees at Norwich in apprenticing poor boys of that city, (with a preference to those of French Protestant origin,) and the remainder of the income to be paid to the governor and directors of the French hospital in London in augmentation of their funds, they keeping two of the inmates of the hospital on the nomination of the trustees of the Norwich French Church charity, (they giving preference to those of French Protestant origin in Norwich)."

This Hospital for Poor French Protestants originated at the latter end of the seventeenth, or beginning of the eighteenth, century, "by some of the refugees who, possessing the means, had the inclination to succour their fellow-countrymen, many of whom were totally destitute":—

"James de Gastigny, who had been master of the buckhounds to William III. when Prince of Orange, having in 1708 left 1,000*l.* for building a hospital or asylum, the distributors of the royal bounty, who had the management of the legacy, accumulated the interest for eight years, and afterwards, by voluntary contributions, effected the purchase of the first piece of land, and the erection of a building for the reception of eighty poor persons. George I. then granted them letters patent, dated 24th July, 1718, by which the managers were created a corporation, under the title of 'The Governor and Directors of the French Hospital for poor French Protestants and their Descendants resident in Great Britain.' The chapel of the establishment was dedicated in the midst of a great concourse of French Refugees. Divine service was celebrated in it for the first time by Mr. Menard, minister of the French Chapel Royal, and secretary of the corporation, on the 12th November, 1718. From this period donations and legacies multiplied, and the corporation were soon enabled to purchase more land and erect additional buildings, and to open an asylum for two hundred and thirty poor. This continued until 1760, when, in consequence of the falling off of subscriptions, and the increased price of every article of consumption, the number of poor was reduced to sixty; and the hospital now

contains thirty-six women and fourteen men, who are well fed and clothed, and supplied with medical attendance and every comfort to cheer them in their old age. The Charter only requires that they shall be French Protestants or their descendants, who shall have been residing in Great Britain for the space of six months at least, and that upon admission they shall take the oaths of allegiance, supremacy, and abjuration."

The skill of the Dutch in dyking and draining determined the sites of some of their ancient churches in England.—Thus, the draining of Whittlesey Meer, in the Isle of Ely, having been undertaken by Sir Nicholas Vermuyden, seems to have been the cause of a Dutch settlement and congregation at that place.—The neighbouring village of Thorney Abbey, at about four miles' distance, became afterwards, it would appear, the site of their ministry; when Sir William Russell projected the recovery of "the marsh and drowned grounds" that had come into his possession from the monastery of Thorney, by the help of the Hollanders. The last entry in the register of this church is in October, 1727.—In the county of York, to the eastward of Doncaster, is the level of Hatfield Chase, comprising, about two hundred years since, seventy thousand acres of land covered with water. The drainage of this fen was also among the undertakings of Sir Nicholas (or Cornelius?) Vermuyden; who agreed with the crown to take one-third of the recovered lands for his reward. Ultimately, however, he took a grant from the crown of the whole Chase; and on the redeemed levels he established a colony of Dutch and French tenants, to the number of 200 families, for whom a chapel arose at Sandtoft, in the parish of Belton, close by. Here, however, as elsewhere, the strangers had to contend with the jealous natives,—but with the further disadvantage of being less within the law's protection. The Isle men were a lawless set; and riots took place so dangerous in themselves and destructive in their consequences that many of the settlers returned home. At the close of the seventeenth century the chapel was taken down, and cattle grazed upon its site. "It stood on the north side of the bank, coming from Bean Wood Green to New Idle Bank, nearly opposite to Mr. Reading's last new house, which stands on the south side of the Bank."

"In the neighbourhood (says the author) a few remains of the stock of the original settlers may be found. The Dunderdale's close by, are descended on the female side from Peter Le Leu. Margrave and Brunoye are still to be found at Crowle; and the name of Morillon occurs in the sepulchral memorials as late as 1814, and that of Venny in 1771. There are also descendants of Taffan Tafinder at West Ferry, and of Amory and Jaques at Belton. One relic, however, has survived the general destruction, and that is the folio French Bible which was used in the pulpit of Sandtoft Church. It was printed at Geneva in 1648, and it has been preserved in the family of Dunderdale, who obtained possession of it from the Le Leus. There is written on the title page 'Appartient à Pierre Le Leu.'"

Canvey Island, too, which is situated at the mouth of the Thames, near South Benfleet, in Essex, being subject to the overflowing of the tides, was, in 1622, by Sir Henry Appleton and others, contracted to be dyked against the sea by a Dutchman, Joas Croppenburg,—his payment, also, to be a fee simple in one-third of the lands. The third of these lands is now applied to the repairs of the sea-walls; but here, in the time of Croppenburg's struggle with the tide, a timber chapel arose for the use of the Dutch inhabitants employed in draining the Isle,—and was, from time to time, restored, as it decayed.

But we must bring our article to a close. There are, scattered here and there throughout

the volume, notices which manners and fearful incidents, following instances.

"In 1626 Toby de Hen congregation their infection himself from with a red wax and family candle-lighting.

The following "On a bit Church, Corporal arms, memory of T (a lineal descendant Constantine, daughter of and died 20 the above, was as his sister blood perhaps green."

With this clude: aged his hands the work than it is, the mgestion.

The Fair Mrs Thomas and Sea wood and Field, E Society.

The Editor the Retros named play settled by economy— in 1607.

ness, 'stron seems scarce but there a which are interesting Royal Ex Mr. Field bazaar."

opportuniti veniences ever, has b for bringing avoiding c local econ scenes was heroine is keeping, c and rude daughter owing to stress. T keeper in and partly reminded tempted to poet; but father, but He has r assault of occasion g as the bra not, the h was assisti ing, to wh fers the r the beauty the drama The tro

the volume, as in all such old records, casual notices which give strong reflections of ancient manners and sudden glimpses into the stirring or fearful incidents of the old time;—as in the following instance:—

"In 1626 the plague was at Norwich, when Mr. Toby de Hem informed the Court that the Dutch congregation had chosen Peter Heybaud to look after their infected poor, he was therefore ordered to retire himself from company, and never to walk abroad but with a red wand a yard and half long, and his wife and family the same, and not to go abroad after candle-lighting but on absolute necessity."

The following, too, may be quoted:—

"On a brass tablet against the wall in Landolph Church, Cornwall, is an inscription (under the imperial arms, proper, of the empire of Greece) to the memory of Theodore Palæologus, of Pesaro, in Italy (a lineal descendant of Thomas, second brother of Constantine, the last Emperor), who married Mary, daughter of William Balls, of Hadlye, Suffolk, and died 20th January 1636. Theodore, a son of the above, was a sailor, and died at sea in 1693; and as his sister was married in Cornwall, 'the imperial blood perhaps still flows in the bargemen of Cargreen.'"

With this legend of a royal race we must conclude: again observing that Mr. Burn had in his hands the materials for a far more interesting work than he has produced,—but that, such as it is, the mere dry record is pregnant with suggestion.

The Fair Maid of the Exchange; a Comedy, by Thomas Heywood: and Fortune by Land and Sea; a Tragi-Comedy, by Thomas Heywood and William Rowley. Edited by Barron Field, Esq. Printed for the Shakespeare Society.

THE editor, in opposition to Langhaine and the Retrospective critics, ascribes the first-named play to Heywood. This point has to be settled by the internal evidence—the style and economy—of the piece, which was first published in 1607. With the 'Woman killed with Kindness,' strong in our memory, 'The Fair Maid' seems scarcely worthy of our Prose Shakespeare; but there are curious points involved in its text which are attractive. First of all, the drama is interesting as a record of city life, and of the Royal Exchange in its first estate, when, as Mr. Field says, it was "full of shops, like a bazaar." Such a scene of itself offers many opportunities to the dramatist, in the mere conveniences of stage disposition. Little use, however, has been made of the obvious availabilities for bringing the action close together, and avoiding change of place. The value of such local economy in the production of sustained scenes was not then fully appreciated. The heroine is a beauty employed in public shop-keeping, and thereby exposed to temptation and rude manners. Her name is Phillis Flower, daughter of parents well to do, but (perhaps owing to their avarice) apprenticed to a sempstress. The hero is a Cripple, another shop-keeper in the Exchange, partly a pattern-drawer and partly a scrivener. We are here strongly reminded of Mr. Knowles's 'Hunchback,' and tempted to compare the modern with the elder poet; but we refrain. The Cripple is not a father, but a lover, or rather the object of love. He has rescued the fair sempstress from the assault of two desperate rakes, making on that occasion good use of his crutch, and thus won, as the brave deserve to do, whether crippled or not, the heart of the fair. In this exploit, he was assisted at a later period by Frank Goulding, to whom, in the end, he generously transfers the recompense of the deed, possession of the beauty. Such is the spirit and *morale* of the drama.

The treatment is less meritorious than the

intention. Frank has two brothers, who are also equally in love with Phillis; but by the aid of the Cripple, in his scrivener's capacity, he circumvents them. There is a good scene between old Flower and his wife, who severally patronize the two frater-rivals, and then compromise the dispute by surrendering both in favour of a third lover, and that third Frank. The facility, however, with which Phillis herself is made to transfer her affection from the Cripple to Frank (who for a while personates the former) is exceedingly inartificial; as is also the manner in which, in the underplot, the Cripple successfully persuades Moll Berry that she had really loved Barnard instead of Bowdler, to whom she was on the point of being married. In such matters, the poet evidently expected much to be courteously assumed, both by his readers and auditors. Old Flower does not seem to have been a favourite character with the dramatist, and he makes him lend to a captain, at the beginning of the play, 10*l.* on a diamond which has been stolen, and for which, at the end, he is taken up on a charge of felony. Strange conclusion to a comedy; but Heywood repeatedly shows a hatred of avarice, and this may be one proof of his having been its author.

There are many pleasing passages of domestic poetry scattered up and down these simple scenes. Frank is represented as at first deriding, like Shakespeare's Benedick, the love-lunes of his brothers Anthony and Ferdinand, and then gradually falling into the madness himself. Accordingly, we find him, to the former, describing love as—

A voluntary motion of delight,
Touching the superficies of the soul;
A substance less divine than is the soul,
Yet, more than any other power in man,
Is that which loves; yet neither is enforced,
Nor doth enforce the heart of man to love;
Which motion, as it unseemeth a man,
So, by the soul and reason which adorn
The life of man, it is extinguished
Even at his pleasure that it doth possess.
Anth. Thus may the free man just at manacles;
The fur-clad citizen laugh at a storm;
The swarthy Moor, diving to gather pearl,
Challenge the scolding ardour of the Sun;
And aged Nestor, sitting in his tent,
May term wounds sport, and war but merriment.
Frank. 'Tis true, 'fore God it is: and now methinks
My heart begins to pity hearts in love.
Say once more, Anthony; tell me thy griefs;
Let me have feeling of thy passion;
Possess me deeply of thy melting state,
And thou shalt see.

Anth. That thou wilt pity me.
Frank. No, by my troth! if ev'ry tale of love,
Or love itself, or fool-bewitching beauty,
Make me cross-arm myself, study *ah-me*,
Defy my hat-band, tread beneath my feet
Shoe-strings and garters, practice in my glass
Distressed looks, and dry my liver up,
With sighs enough to wind an argosy,
If ever I turn thus fantastical,
Love plague me; never pity me at all.

The writer, whether Heywood or not, was evidently an admirer of Shakespeare, and particularly his 'Venus and Adonis,' from which Bowdler repeats passages while courting Moll Berry. Yet, and notwithstanding the poetical colouring given to the incidents, the manners depicted are mechanical and gross—not one of the characters is actuated by any noble sentiment; the generosity of the Cripple himself is rather an instinct than a principle. This, however, is a play of which Charles Lamb was fond, in whose estimation the hero was a noble fellow, with heroic qualities. In plot and topics, it aims at no higher merit than that of a comedy of intrigue; indeed, the Prologus assumes a very modest tone in commending it, as a "tender pamping twig, that yet on humble ground doth lowly lie," and concludes with entreating,

Though an Invention lame, imperfect be,
Yet give the Cripple alms in charity.

The tragi-comedy, named 'Fortune by Land and Sea,' is a piece of higher pretensions; but was not published until 1655, though it appears

to have been written in the reign of Elizabeth, and "acted by the Queen's servants,"—when is not known. The main interest consists of the circumstance of an eldest son, Philip Harding, being disinherited, and compelled to work, with his wife, as a servant in his father's family, for having married a dowdier girl. There are two younger brothers, of tyrannical dispositions, and a step-mother, "full of most blessed condition." The story is, indeed, striking and interesting, and the action rapid. We are first introduced to the house of Old Forrest, whose son Frank is fond of company, and, notwithstanding his father's admonitions, follows richer men than himself to the tavern. Here one of his acquaintances, named Rainsford, being in an irascible mood, picks a quarrel with and kills him; whereupon a younger Forrest challenges the aggressor to a fatal duel, and thus avenges his brother's death. Compelled, then, to fly for his life, young Forrest finds a friend in Mrs. Harding, the benevolent step-mother above alluded to, and in the lady who had been degraded to a menial condition.

The two women take counsel together, and pack the young man off to a merchant (Mrs. Harding's brother) living at Gravesend. The merchant befriends him, and fits him out for a sea voyage to France, while he himself goes on to the Straits. The merchant's vessel is taken by the pirates; they are, however, pursued and captured by a privateer under the command of young Forrest, whose skill and talent have secured him rapid promotion. In the merchant's venture, old Harding had a large interest; and just when he is about to sign his will in favour of his two younger sons, news arrives of his loss; smitten with sudden grief, he puts aside the document, retires to his bed, and dies. The eldest son and his wife thus recover their proper station. Notwithstanding their cruel treatment, Philip gives portions to his unworthy brothers, who immediately squander their wealth, and are, at the close, found in a state of need, just at the time when the return of the merchant and young Forrest adds to his own prosperity. In such a story, there are the elements of popular success; and the piece is stated to have been "acted with great applause." The scenes are well sustained, the diction sufficiently poetical, and passages of much beauty are frequent. An extract or two will reward perusal. The following lamentation of the father for his slain son is natural and pathetic. The swooning, the sudden forgetfulness on coming to, the final recognition, are all highly dramatic:—

Host. You must take comfort, sir.
Old For. Would Heaven I could; or that I might beg patience.

Sus. Oh, my brother!

Old For. Is he dead, is he dead, girl?

Sus. Oh, dead, sir: Frank is dead.

Old For. Alas, alas! my boy! I have not the heart

To look upon his wide and gaping wounds.

Hide them, oh, hide them from me, lest those mouths

Through which his life past through do swallow mine.

Pray tell me, sir, doth this appear to you

Fearful and pitiful, to you that are

A stranger to my dead boy?

Host. How can it otherwise?

Old For. Oh, me, most wretched of all wretched men!

If to a stranger his warm bleeding wounds

Appear so grisly and so lamentable,

How will they seem to me, who am his father?

Will they not hale my eyeballs from their rounds,

And with an everlasting blindness strike them?

Sus. Oh, sir, look here!

Old For. Dost long to have me blind?

Then I'll behold them, since I know thy mind.

Oh, me, is this my son that doth so senseless lie,

And swims in blood? my soul with his shall fly

Unto the land of rest. Behold I crave,

Being kill'd with grief, we both may have one grave.

Sus. Alas, my father's dead too! Gentle sir,

Help to retire his spirits, overtravelled

With age and sorrow.

Host. Mr. Forrest!

Sus. Father!

Old For. What says my girl? good morrow! what's o'clock.

That you are up so early? Call up Frank.

Tell him he lies too long abed this morning.
 'Was wont to call the sun up and to raise
 The early lark, and mount her 'mongst the clouds.
 Will he not up? rise, rise, thou sluggish boy!

Sus. Alas! he cannot, father.

Old For. Cannot! why?

Sus. Do you not see his bloodless colour fail?

Old For. Perhaps he's sickly, that he looks so pale?

Sus. Do you not feel his pulse no motion keep?

How still he lies!

Old For. Then is he fast asleep.

Sus. Do you not see his fatal eyelid close?

Old For. Speak softly. Hinder not his soft repose.

Sus. Oh, see you not these purple conduits run?

Know you these wounds?

Old For. Oh, me! my murder'd son!

The interview between young Rainsforth and young Forrest, previous to the duel, is also fine, and conducted with exquisite skill, but is too long for quotation.

That what Mr. Field calls "such patriarchal tyranny could be practised with no check from public opinion," in the days of Shakspeare, would demonstrate how far in advance of the age true genius always is, and what a moral engine for the world's improvement the drama has, in fact, always been; but we are disposed to believe that Mr. Field has done injustice to public opinion, and that the drama was then, in some sort, its exponent—quite as much so, at least, as our newspaper leaders are at the present time.

We regret that, of William Rowley, Heywood's associate in this piece, no new information has been obtained; but the course pursued by the Shakspeare Society, by encouraging research, will doubtless throw considerable light on many obscure points. In proportion as Shakspeare is understood, the minor writers of his age, who are akin to him in however remote a degree, will rise in critical estimation.

Voyage to Stockholm—[*Voyage à Stockholm*].
 By Amedée Clausade, Docteur en Droit, &c.
 Paris, De Perrodil.

THE Scandinavian peninsula is one of the few European countries that has yet some interest alike for reader and tourist. So long as both the kingdoms which compose it are inaccessible two-thirds of the year, and so long as travelling, as well as the entertainment for travellers, remains in its present rude state, we need not fear being deluged by books on Sweden and Norway. Whenever, therefore, a writer ventures into either realm, and especially when he plunges into the untrodden wilds at a distance from the coast, he is sure to carry our attention along with him, even if he have few of the qualities which we should like to see in one that undertakes to instruct or to amuse us. It is just so with M. Clausade. Doctor as he is in two faculties (law and medicine) he has no historical knowledge of Sweden; he has no acute views of society; he has no habits of meditation; he does not understand a syllable of Swedish; and his style is so full of provincialisms (he is evidently a Gascon), and even of vulgarisms, as at every moment to create a prejudice against him and his work. Yet though we feel that we are in the society of a vain, weak, and ignorant man, we cannot readily lay down his book when we once take it up. Why? From no merit of his, certainly; but from the comparative novelty and consequent interest of several subjects which he touches. He does not acquaint us with the reasons which, in 1842, took him to the court of Charles John; but we may infer it to have been twofold—to see a brother Gascon wear a crown, and to tell the world he had done so.

M. Clausade embarks at Dunquerque, and in due time reaches Hamburg. Little as he admires the place, he has a relish for the good living. "In the morning, about eight, we had coffee; from ten to eleven, we had potatoes, butter, sausages and ham; at two, after business

on Change, appeared the more substantial varieties of the *table d'hôte*; and at night came supper on beefsteaks and salt meat. At these different meals, we were served with white bread in abundance (a delicacy for a Gascon), with delicious beer, and some glasses of good wine, of which several bottles were always consumed. If this regimen be not of the most delicate kind, and not very favourable to thought, of a surety it is salutary for the body." With the former, viz. *la pensée*, "*à coup sûr*" our Gascon has "no concern," as a late illustrious prince observed of Greek, when requested to subscribe to a new lexicon, "Greek!" exclaimed his royal highness, "I have no concern with it!" So may the Gascon say of both Greek and thinking. But if he was unable to discuss the merits of a Greek chorus, "*à coup sûr*" he could see into those of a beefsteak and a bottle of wine as far as any German at table. So enraptured is he with his fare, that he recommends all his countrymen who may visit Hamburg, to take up their abode at the same hotel—(*Chez Bramber, à l'hôtel du Commerce*); and he observes, very wisely, "To live in Germany as one does at Dunquerque or Havre, would not be worth the trouble of leaving France." He is quite charmed too with the roguish looks of the country girls who bring their flowers and fruit to market. Their fine black eyes, their round straw hats, their long hair hanging in tresses over their shoulders, and their picturesque dress but half concealing their arms and bosoms, have infinite attractions for our epicurean. By their tresses, he tells us, you distinguish a maiden from a wife; and woe to the former if she be frail! No mercy is to be expected from her own sex. Out come a score or two pairs of scissors, and with incredible dexterity the poor culprit's head is made to look like a nun's just professed. But alas! alas! even this penalty does not always prevent the crime! "*Mais laissons tout cela*," say we with our author, who, however, observes that to write in Hamburg without alluding to the open immoralities of the Faubourg St. Paul, would be as absurd as to write on Venice without mentioning the gondolas.

Apart from its good living, Hamburg must be a disagreeable town, if we can rely on M. Clausade, who states that half the population are destitute alike of room and air; that a great proportion live below the level of the ground; that the streets are wretchedly narrow; that the houses are crowded together; and that in each of those dark prisons more human beings swarm than in any part of St. Giles's. How the great body of the population manage to breathe in such cells, choked up as they perpetually are by clouds of tobacco smoke, is matter of wonder. "It must be use!" observes our author; and he might have added, use from the very beginning of existence; for certainly no lungs but a Hamburger's would work in such an atmosphere as he describes. To say nothing of twist and shag tobacco, the preparation and sale of which occupy thousands of hands, ten thousand more are said to be constantly employed in manufacturing cigars; and this we may readily believe if the gross produce be annually 150,000,000. 18,000,000 more are imported from Manilla and the Havannah, and, being mixed together, all of course are sold in Germany, or exported to other countries, as the genuine production of Cuba. Of these, what number is consumed in Hamburg itself? It is 40,000 daily, or above 14,000,000 annually (the rest being dispatched to fumigate other atmospheres), without reckoning the consumption of tobacco in other forms!

Before leaving the place, M. Clausade must exhibit his national spirit in several character-

istic remarks. It was founded, we are told, by Charlemagne—an assertion easily made, but impossible to be proved. When he talks of "the paternal domination" of France over that city, he forgets surely, or perhaps, like many of his countrymen, he denies the terrible doings of Davoust, and the exertions even of the best governors. From such guilt, and from several individual acts of tyranny, even his idol Bernadotte is not free. Indeed, he himself relates one instance where the manager of the theatre, conceiving that, as this martial prince seldom went to the house, the empty box might be occupied; and having the boldness to put some persons into it, was instantly dragged to prison for the offence; nor was there an enlargement, without a formal application from the authorities. Again: if Hamburg was not wholly destroyed during the late fire, whose is the merit? Guess, reader! Of the authorities? No! those aristocratic functionaries were as destitute of energy as the corporation of Bristol on a similar occasion some fourteen years ago. Of the rich inhabitants, who united in their own defence? No! they were too imbecile and helpless. Of the patriotic citizens? No, no! if you guess (as Jonathan would say) for ever, you would never hit the mark. If the whole of Hamburg was not laid in ruins,—if one stone was left upon another,—thank the French! "The French! how can that be?" Nothing can be plainer: while masters of the city they instilled such a spirit into the citizens, that though most of them stood idle spectators of the ruin, some (chiefly members of the Civic Guard) organized themselves, and saved the rest. It was not German self-interest, or German patriotism, that led to this natural combination: nothing of the kind! it was the French mantle falling on the choice few; the French, who in similar scenes had always acted with such noble self-devotion, such admirable promptitude! Honour to the brain which could discover so ingenious and convincing a connexion between events apparently so wide asunder!—But we must leave this city, without looking even at the ancient sculpture in the Church of St. James, representing the 'Adoration of the Magi,' where, besides them and the Holy Family, there are present a pope wearing the triple crown, a cardinal clad in purple and gold, several bishops in full pontificals, and a painter busily copying the scene! Neither can we make any stay at Lubeck, notwithstanding the inviting legend as to the foundation of its cathedral, which tells us that, as Charlemagne was one day hunting in these parts, he caught a stag, but, admiring the beauty of the animal, he placed a golden chain round its neck and let it go; that Henry the Lion, Duke of Saxony, afterwards hunting in the same forest, had the misfortune to kill this very stag (a pretty old one it must have been,—some 400 years!); that as the animal not only still wore the Imperial ornament, but had moreover a cross on the forehead, the duke began to think, as well he might, that there was something like a miracle in the case; and that, fearful that he had killed an angel or a saint instead of a stag, he raised on the spot the stately Cathedral of Lubeck, dedicated to the queen of angels!

On reaching Stockholm, our author evinces his critical spirit by objecting to the legend relative to the foundation of the city:—

Among the Mother Goose tales gravely related by historians respecting the origin of this place, we may mention, as quite a model in its way, the one which follows. The inhabitants of Sigstuna, after the destruction of their city, loaded a beam with certain valuable effects and threw it into the sea, with the intention of establishing themselves wherever it touched the land. The fated beam refused to advance further than the entrance of Lake Mælar, and there

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Had M. Clausade known anything of the Pagan Scandinavians, he could not have been ignorant that this form of divination, this mode of leaving to the gods the choice of a future abode, was frequent in both Sweden and Norway. It was thus that the first settler in Iceland, as he approached the land, threw into the waves the consecrated door-posts of his house, and religiously accepted that part of the shore on which they were driven, as indicated by his deities. All the Swedish historians, ancient and modern, (Geijer is the last,) allude to this custom; which a better-informed and less flippant writer would have regarded with interest.

The very day of his arrival at Stockholm, our author found that, in one respect at least, a French king had introduced a French spirit. One of the police favoured him with a call, and produced a printed paper in Swedish, English, and French, with the following questions, which he was required to answer:—"Who are you? What are you? Whence do you come? Whither are you going? What has brought you here? What do you intend to do here? How long do you purpose to remain?" Half a century ago no such inquisitorial proceeding would have been allowed by so free a government. Of course, one reason for it may be to increase the revenue—all merchants and traders being subject to a tax; but this circumstance does not alter its offensive character. With such a custom M. Clausade was probably not much dissatisfied; but he cannot forgive the Swedish capital its solitary and desolate look—its want of the "vie extérieure," without which he cannot see any enjoyment in life. There are no shop-windows richly or gaily adorned; no display of goods or eatables; no show of domestic utensils or scientific instruments;—all such articles may be bought, but they are carefully excluded from the sight, in one of the interior apartments. A revolution, however, is about to be effected; the booksellers have set the example; and in time cupidity will render it general, and will add puffing to display. The second object (or we might have said the first) of our traveller's notice is the women. He tells us that they are handsome in person and amiable in mind; but we cannot allow a Gascon to be a judge of such matters,—certainly not of external beauty; for where had he been able to find the necessary means of comparison? Long and vainly might he have looked for them in the south-western province of France.—The rowing at Stockholm is chiefly performed by Dalecarlian women,—a stout hardy race, but of no personal attractions; and everywhere, indeed, the more laborious occupations of life seem to be devolved on them quite as much as on the men. Sweden is not woman's paradise; and as to purity of morals, Stockholm, though more decent in outward appearance, is, our author thinks, more corrupt than Hamburg itself. The diet is meagre,—quite a contrast with the good living of Hamburg: the meals may be as frequent, but they are rapid and unsubstantial. To make amends, however, for such poor fare, the Swede drinks frequently and lustily,—though his beverage is diabolical,—peppered brandy and peppered rum, if the terms can be applied to liquors which can boast of small connexion with grape or sugar-cane. Extract the spirit from potatoes, colour it, and pepper it, and you have brandy; mix it with something else, and you have rum. It is not easy to conceive how the natives are supported; but vegetables, stewed in water till dissolved, with occasionally salt meat, ham, or bacon, rye or oat bread, and milk, appear to be the stock

dishes. Wheat is little known. The annual consumption per head throughout the kingdom is said to be about nine French litres only (the litre is very near an English quart), while in France, we are told, (an obvious exaggeration,) it is above two hundred. The bread in common use resembles our sea-biscuit, only it is darker; and it easily keeps good a whole year. The natives ought to have good teeth, even to the close of life.

According to the Swedish constitution, religious toleration is sacred, though dissent from the Lutheran standard of orthodoxy is not exempt from civil disabilities. There is a Roman Catholic chapel in Stockholm; but the priest dares not preach his peculiar doctrines in the vulgar tongue; when he does use the Swedish, he must not deviate from the points of faith common to all Christians. Of the established clergy M. Clausade speaks favourably. They attend punctually to their professional duties, and at the same time do not neglect either literature or science. Their livings are not rich; but they frequently improve their incomes by marrying well. The bishoprics are of some value,—the poorest, that of Höernesand, being worth about three hundred pounds, which in Sweden is a considerable income, especially as, in addition, every prelate holds land, to be cultivated for his own advantage. The average for the eleven bishoprics is, at least, double the sum just mentioned. There is only one archbishopric, Upsala, of which the revenue, independent of a considerable farm, is about one thousand pounds per annum. The number of clergy is said to be three thousand six hundred; and the patronage is administered with little corruption. On the vacancy of a living in the royal gift (and many are the livings thus circumstanced), a list of three persons, named by the Consistory of the district (which consists of both lay and clerical members), is presented to the king, who chooses any one of them,—usually the first. In the other livings, the minister is elected by the parishioners, though generally with the approbation of the bishop. In like manner, when a see is vacant, the clergy of the diocese meet and prepare their triple list, to be laid before the monarch. On the vacancy of the primacy, candidates are chosen by the clergy of the whole kingdom, assembled in each diocese; and the three bishops who have the greatest number of votes are in like manner submitted to the crown for the selection of one. It appears, therefore, that the crown has no direct patronage, though its recommendation of a candidate may often be successful. Thus the evils both of royal, aristocratic, and episcopal patronage are obviated by a procedure as uniform as it is simple. Here we shall pause for the present.

Essays on Subjects connected with the Literature, Popular Superstitions, and History of England in the Middle Ages. By Thomas Wright, M.A. 2 vols. J. R. Smith.

THESE volumes, as Mr. Wright informs us, are published with the view of spreading "a more general taste for the study of the literature and history of our forefathers in the Middle Ages;" and, in prosecution of this plan, the earlier portion of the work is devoted to "a popular view of the character of the literature of our island during the 12th and 13th centuries," while the second part consists of essays on popular mythology and superstitions, on the history of romance, the transmission of popular stories, on the Robin Hood ballads, and on our political songs. Here is a tolerably extensive bill of fare;—the promise is good, let us look at the performance.

The first essay belongs to a period centuries earlier than the one specified; for it traces

the progress of Anglo-Saxon poetry, and gives a few extracts from Caedmon, and that noble poem, 'Beowulf.' The next should rather have been entitled notices of the French jongleurs, than "Anglo-Norman Poetry," since, while we have only a line or two from Wace, and a few couplets from Benoit St. More—these originally appeared in Mr. Turner's history of England, and have done duty in some dozen works since—while, too, we have not a single notice of Marie of France, of Denis Pyramus, or Waddington, all affording illustrations, not only of the Anglo-Norman school of poetry, but, more valuable by far, of English opinions and manners,—we have an account of an old romance about Charlemagne—(what did Saxons, or even Anglo-Normans, care about him, when they had their own King Arthur to boast of?)—together with some Middle-Age tales, which are tolerably well known already, and several extracts from the verses of a jongleur, named Rutebeuf, who, as he resided at Paris, and described French manners, could scarcely be expected to throw much light upon English. As Wace, admirable and characteristic a trouvère as he is, had been passed over in this chapter, we thought that in the following essay, devoted to "the historical romances of the Middle Ages," amends might be made to him, more especially as some portions of his 'Brüt d'Angleterre' illustrate both our popular traditions and our mediæval usages; but no,—with a perverse partiality for French illustrations, Mr. Wright commences with the epitome of a "roman," entitled 'Garin de Lorrain.' In its place, this may doubtless be considered a valuable relic of French popular literature; but to pass over the numerous Anglo-Norman remains, written by Englishmen, or at least residents in England, and celebrating the deeds of British heroes, for a story about King Thierry, and King Pepin, is a strange sort of illustration. In his next specimen, Mr. Wright at length comes upon English ground, in the story of King Horn, although, singularly enough, he begins with the later French version, and then turns to the old original English. And this is all! Without noticing one of the numerous romances about Arthur, without even mentioning those curious ones relating to 'King Alysandre,'—both classes so popular among our forefathers,—the essay, bearing the interesting title of "Chansons de Geste, or Historical Romances," concludes.

With the same strange love for the foreign, rather than the indigenous, Mr. Wright, in his next essay, "On Proverbs and Popular Sayings," actually travels to Bayeux, in company with M. Pluquet, to bring back the important information, that to find a horse-shoe is lucky; that thirteen persons at dinner is unlucky; and that "Little and little makes mickle" is a proverb common both to Normandy and England. Now, as during this period much Oriental knowledge, in the form of tales, circulated throughout Europe, we surely need not be surprised that the same proverbs and popular sayings are found amongst the people both in France and England.

As to the notion of thirteen being an unlucky number, we believe it to have arisen from the recollection that, including Judas, the number of the apostles would be thirteen. It is true that a successor was not appointed until after his death, and that subsequently a second was called; but we must bear in mind, that Scriptural knowledge was very confused in those ages, and men accustomed to the phrase of "the twelve blessed Apostles," and yet equally accustomed to view Judas the traitor as one of them, might free themselves from the difficulty by believing him to have been the

thirteenth—a belief quite sufficient to account for the actual alarm with which our fathers viewed *thirteen* at table.*

In regard to proverbs, although many afford even valuable illustrations of national character and popular usages, yet most of them are the result of common observation on common affairs. "Every bird loves its own nest," "Strike the iron while it is hot," and such like, are figures which must occur to every one who had seen a bird's nest, or a smith's forge. Such, therefore, are scarcely worth the tracing from one language to another. The essay on the Latin poetry of the 12th century, although of but little interest to the general reader, is at least not out of place, which is more than can be said of 'Abelard and the Scholastic Philosophy.'

In his essay on Grimm's German Mythology—(why could not Mr. Wright give us an essay on English mythology?)—he labours earnestly to prove that "much of the popular mythology of the French was probably, as we suspect also is the case with that of the Scotch, Welsh and Irish, essentially Teutonic." Now, we should think that as Britain was colonized by the Celts long ere any of the Teutonic tribes set a foot on the land, our most ancient and most widely diffused superstitions would of necessity be Celtic. And so they are—even by Mr. Wright's showing. The worship of trees, the keeping watch beside wells, both obtained among the earliest inhabitants; and these are among the most ancient of superstitions, brought, not improbably from the East, by the Celtic tribes in their earliest migration from thence. The following appears in a Saxon homily against witchcraft,—it is curious:—

"We are ashamed," says the writer, 'to tell all the scandalous divinations that every man useth through the devil's teaching, either in taking a wife, or in going a journey, or in brewing, or at the asking of something when he begins anything, or when anything is born to him.' And again, 'Some men are so blind, that they bring their offerings to immovable rocks, and also to trees, and to wells, as witches teach, and will not understand how foolishly they do, or how the lifeless stone or the dumb tree may help them, or heal them, when they themselves never stir from the place.' 'Moreover,' he goes on to say, 'many a silly woman goes to the meeting of ways, and draweth her child through the earth, and so gives to the devil both herself and her offspring.' In fact, as the same early writer observes, 'Every one who trusts in divinations either by fowls, or by sneezings, or by horses, or by dogs, he is no Christian, but a notorious apostate.'"

The following extract, too, from a Latin Penitential in the British Museum, is also worthy notice; not as proving the Teutonic source of these forbidden acts, but their purely Oriental origin:†—

"He who endeavours by any incantation or magic to take away the stores of milk, or honey, or other things belonging to another, and to acquire them himself.—He who, deceived by the illusion of hobgoblins, believes and confesses that he goes or rides in the company of her whom the foolish peasantry call Herodias or Dianna, and with immense multitude, and that he obeys her commands.—He who prepares with three knives in the company of persons, that they may predestine happiness to children who are going to be born there.—He who makes his offering to a tree, or to water, or to anything, except a church.—They who follow the custom of the pagans in inquir-

* We might offer also another solution. Until Judas went out, there were, including "the master of the feast," exactly thirteen at the Last Supper.

† Most of the acts mentioned here will be found among the decrees of various continental councils of a still earlier period. One of these gives the substance of the second paragraph, in the following terms: "Let no woman boast that she rides by night with the Lady Herra or Benzoria, with an innumerable multitude, for this is an illusion of the demon." This fanciful belief was linked with a wild fable, which still more proves its oriental derivation. It was, that this "innumerable company" were always bound to Palestine; for she among them who should first dip her hands in Jordan, would become mistress of the world.

ing into the future by magical incantations on the first of January, or begins works on that day, as though they would on that account prosper better the whole year.—They who make ligatures or incantations and various fascinations with magical charms, and hide them in the grass, or in a tree, or in the path, for the preservation of their cattle.—He who places his child on the roof or in a furnace for the recovery of his health, or for this purpose uses any charms or characters, or magical figment, or any art, unless it be holy prayers, or the liberal art of medicine.—He who shall say any charm in the collecting of medicinal herbs, except such as the paternoster and the credo."

Now, the very names in the second paragraph, "Herodias, or Diana," disprove the Teutonic theory. It is curious, however, thus to trace the first beginning of that strange notion, to which, in the 16th and 17th centuries, so many an old woman fell a victim; and how, in the lapse of ages, the company of wild and joyous spirits, presided over by "the lady Diana" herself, degenerated into a squalid troop of witches, mounted on their broomsticks.

The English fairies, according to Mr. Wright, are of Teutonic origin; notwithstanding that he acknowledges Giraldus Cambrensis, to whom we are chiefly indebted for these tales, to have considered them as British. Here is one of his stories of a species of Puck:—

"These hobgoblins sometimes appeared visibly; and one in Pembrokeshire, where they were very common, took up his abode in the house of one Elidor Stakepole, in the form of a red boy, who called himself Simon. Master Simon began, 'impudently,' says our author—by taking the keys from the butler, and usurping his office. However, he was himself so provident a butler, that, while he held the office, everything seemed to prosper. He never waited to be told to do anything; but whatever his master or mistress were thinking of calling for, he brought it immediately, saying, 'You want so and so; here it is.' Moreover, he knew all about their money and their secret hoards; and often did he upbraid them on that account, for he hated nothing more than avarice, and he could not bear to see money laid up in holes which might be employed in good and charitable uses. There was nothing, on the contrary, he liked better than giving plenty to eat and drink to the rustics; and he used to tell his master, that it was right he should be free in giving to them those things which by their labours he himself obtained. Indeed, Simon was an excellent servant: but he had one failing, he never went to church, and he never uttered a single 'Catholic word' (*nec verbum aliquod Catholicum unquam pronuntiabat*). One remarkable thing was, that he never slept in the house at night, though he was always at his post by daybreak. Once, however, he was watched, and found to take up his lodging about the mill and the milldam. The next morning Simon came to his master, delivered up his keys, and left the house, after having filled the post of butler for about forty days. (Girald. Cam. Itin. lib. i. pp. 852-53.)"

Here is another story, from the manuscript chronicle about the beginning of the thirteenth century, of Ralph, of Coggeshall:—

"During the reign of the first Richard, there appeared frequently, and for a long space of time, in the house of Sir Osbern de Bradwell, at Dagworth in Suffolk, 'a certain fantastical spirit,' who conversed with the family of the aforesaid knight, always imitating the voice of an infant. He called himself Malkin; and he said that his mother and brother dwelt in a neighbouring house, and that they often chided him because he had left them and had presumed to hold converse with mankind. The things which he did and said were both wonderful and very laughable, and he often told people's secrets. At first the family of the knight were extremely terrified, but by degrees they became used to him, and conversed familiarly with him. With the family he spoke English; and that, too, in the dialect of the place; but he was by no means deficient in learning; for, when the chaplain made his appearance, he talked in Latin with perfect ease, and discoursed with him upon the Scriptures. He made himself heard and

felt too, readily enough, but he was never seen but once. It seems that he was most attached to one of the female part of the family, a fair maiden, who had long prayed him to show himself to her; at last, after she had promised faithfully not to touch him, he granted her request, and there appeared to her a small infant, clad in a white frock. He also said that he was born at Lavenham; that his mother had him for a short time in a field where she was gleaning; that he had been thence suddenly carried away, and had been in his present condition seven years; and that after another seven years he should be restored to his former state. He said that he and his companions had each a cap, by means of which they were rendered invisible. This is the German *tarn-kappe*. He often asked for food and drink, which, when placed on a certain chest, immediately disappeared. The writer, from whom this story is quoted, avers that he had it from the chaplain who figures in it."

The words in the foregoing, "this is the German *tarn-kappe*," are an interpolation introduced, we should imagine, for the mere purpose of helping out the "Teutonic" theory. Mr. Wright should, however, have remembered that the power of rendering themselves invisible, by means of cap, hood, mantle, or ring, is an attribute common to the supernatural beings of all ages and countries.

Friar Rush, although he had a passing degree of popularity about the close of the fifteenth, and during the sixteenth century, when the first little printed books introduced Ulenspiegel, and Reynard the Fox, and such like, to the English reader, cannot be placed among the objects of English popular belief. Still less can we believe that he was ever identified with Robin Goodfellow. In the twelfth essay we have a very desultory account of the history and transmission of popular stories. The chief illustration, that of the little Hunchback of the Arabian tales, has often been alluded to. Another, less known, is curious, as showing how the transmitted tale often loses its point:—

"A simple countryman carried a lamb to market, and six rogues agreed together to cheat him of his merchandise. They took their station in the six streets of the town through which he had to pass, and each accosted him in turn with the question, 'For how much will you sell your dog?' At first the rustic asserts resolutely that it is a lamb; but, finding so many persons in succession taking it for a dog, he becomes terrified, begins to believe that the animal is bewitched, and gives it up to the last six of the inquirers, in order to be relieved from his apprehensions. This story, in its original form, is found in the Indian collection entitled *Panchatantra*; and we there understand better why the man abandoned the animal when he was persuaded that it was a dog, because this in the Brahminic creed is an unclean animal. Three rogues meet a Brahmin carrying a goat which he has just bought for sacrifice: one after another they tell him it is a dog which he is carrying; and, at last, believing that his eyes are fascinated, and fearing to be polluted by the touch of an unclean animal, he abandons it to the thieves, who carry it away. The same story is found in several Arabian collections, and from them, no doubt, it came to the West."

The following story, from the "Gesta Romanorum," is worth transcribing:—

"There was a rich smith, who lived in a certain city near the sea; he was very miserly and wicked, and he collected much money, and filled the trunk of a tree with it, and placed it beside his fire in everybody's sight, so that none suspected that money was contained in it. It happened once when all the inhabitants were hard asleep, that the sea entered the house so high that the trunk swam, and when the sea retired it carried it away; and so the trunk swam many miles on the sea, until it came to a city in which was a certain man who kept a common inn. This man rose in the morning, and seeing the trunk afloat drew it to land, thinking it was nothing more than a piece of wood thrown away or abandoned by somebody. This man was very liberal and generous towards poor people and strangers. It happened one day that strangers were entertained in his house, and

it was very wood with heard a so he rejoiced restore it to it. And his money, of the innk the strange stood thrs himself, 'N should res be made t with earth the third H will eat th have; you smith lift- one filled w it, and sa choose that of dead m yourself.' 'Now I s that this w immediat the blind, smith open money, wh has chosen dead men's not pleased again' money bef smith dep The re lately app over, but ing the Hood, ear gentleman wrote a ' Hood bal enough.' Robin an suppose I had fled t of Englan clergy, subject, h essential monarch-proud, bu upper cl established great res which the ization, v that have roboratio Hood flou At tha a greater quence, a before ve mostly fo objects of which was while 'th about by monarchs of 'all m What wo King Joh bold ye should he and reign Mr. Wrig the shad enable u tolerable

* One ill the world is an archer.

it was very cold weather. The host began to cut the wood with an axe, and after three or four blows he heard a sound; and when he discovered the money, he rejoiced, and placed it under safe keeping, to restore it to the rightful owner, if he should apply for it. And the smith went from city to city in search of his money, and at last he came to the city and house of the innkeeper who had found the trunk. When the stranger spoke of his lost trunk, his host understood that the money was his, and he thought within himself, 'Now I will try if it be God's will that I should restore him his money.' The host caused to be made three pasties of dough; the first he filled with earth, the second with dead men's bones, and the third with the money which he found in the trunk. Having done this, he said to the smith, 'We will eat three good pasties of excellent flesh which I have; you shall have which you choose.' And the smith lifted them one after another, and he found the one filled with earth was the heaviest, and he chose it, and said to the host, 'If I want more, I will choose that next,' placing his hand on the pasty full of dead men's bones, 'you may keep the third pasty yourself.' The host seeing this, said in his heart, 'Now I see clearly that it is not the will of God that this wretch should have the money again.' He immediately called together the poor and the weak, the blind, and the lame, and, in the presence of the smith opened the pasty, and said, 'Behold, wretch, thy money, which I gave thee into thy hands, yet thou hast chosen in preference the pasties of earth and of dead men's bones, and thou hast done well, for it has not pleased God that thou shouldst have thy money again!' And immediately the host divided the money before his eyes among the poor: and so the smith departed in confusion.

The remaining essays, some of which have lately appeared in periodicals, might be passed over, but Mr. Wright's strange theory respecting the grand hero of our peasantry, Robin Hood, cannot be overlooked. A certain French gentleman, M. Barry, some twelve years since, wrote a "Thèse de Littérature," on the Robin Hood ballads, a meagre and blundering work enough.* Still, he did not scruple to give bold Robin an actual existence; only he chose to suppose him one of the oppressed Saxons, who had fled to the woods on the Norman Conquest of England; and hence his hatred to nobles and clergy. Had M. Barry known more about his subject, he would have found, that in the chief essential of Saxon hatred—detestation of the monarch—Robin is wholly wanting. It is his proud, but hearty spirit of rivalry with the upper classes; his utter contempt of the established clergy, still always conjoined with great respect for the king,—characteristics which the reader, even in spite of their modernization, will perceive in almost every ballad, that have always appeared to us, a strong corroboration of the popular opinion, that Robin Hood flourished during the thirteenth century.

At that important period, the populace took a greater share in public affairs, and, in consequence, assumed a bolder tone than they had before ventured on. The established clergy, mostly foreigners, and mostly rapacious, were objects of general detestation, — a detestation which was encouraged by the mendicant orders; while "the merry greenwood," no longer fenced about by the ferocious laws of the Norman monarchs, became to our forefathers the scene of "all manner of freedom and joyous liberty." What wonder was it that, during the strife of King John's reign, or those of his son's, some bold yeoman, in Sherwood or Charnwood, should have organized his band of merry men, and reigned as a king among them? No, says Mr. Wright, "the legends of the peasantry are the shadows of a very remote antiquity." They enable us to place our Robin Hood, with tolerable certainty, among the personages of

the early mythology of the Teutonic people! Truly the "mythic" system can go no further than this. We might willingly concede to Mr. Wright, and this vaunted system, "Goosy Goosy Gander," "The House that Jack Built," and that tale, the admiration of our childhood, "Jack and the Bean-stalk," nay, even "Jack the Giant Killer," but bold Robin, that hero of the English peasantry, their type indeed—just as King Arthur is type and exemplar of the knights of the Middle Ages—Robin who maintained the same "love for poor men," the same "hommage aux dames," the same heartfelt spirit of devotion, to which chivalry pledged the knight, at the foot of the altar, to set him, somewhere in the heavens, like the Great Bear, as King Arthur has been; or Adonis-like, to preside over the vernal equinox, because in spring time his favourite games of archery took place, is somewhat extravagant.

We cannot say much in favour of the remaining essays. That "On old English political Songs" affords nothing that is new; except, perhaps, the assertion that the adherents of the Parliament,—including, as the reader will remember, Milton, Marvel, and George Withers,—were more given to praying than song-writing; since as an old song tells us,—

And if they write in metre,
They think there's nothing sweeter,
Unless it be old Tom Sternhold.

From which illustration we infer that Mr. Wright is unaware that Sternhold, as well as the "Book of Common Prayer," was sent to the right about by the Puritans. Such songs as "When 'this old cap was new," "The old courtier of the Queen," and "Jock is grown a Gentleman," independently of being scarcely political songs, in the strict acceptation, have been too often used to be allowed a place in a work which professes so much as the one before us. The whole concludes with an essay on the Scotch poet, Dunbar;—thus exhibiting to the end a sufficient variety of subjects, although we cannot say much for the value of the information.

Eastern Europe and the Emperor Nicholas. By the Author of 'Revelations of Russia'; 'The White Slave.' 2 vols. Newby.

We have here another work from an indefatigable writer who has sworn eternal enmity to the Russian government, and especially to its imperial chief. What is called the despotism, the inhumanity, the profound duplicity or open ruffianism of the despot, according to the humour for the time being, are dwelt upon with a diffuseness, which, however natural to a writer who feels and thinks strongly, must, to readers in general, be somewhat tedious. We may have too much even of a good thing; the same dish however well cooked,—the *toujours perdrix*—must pall at last. Such unqualified vituperation as these volumes exhibit, must cease to rivet attention from another cause. Bad as Nicholas may be, it is impossible to agree with our author that he has not a single human virtue,—simply because history contains no record of such a character. Nero and Domitian, Ivan the Terrible, and Robespierre, had their redeeming qualities; and little respect is paid to either our memory or our judgment when we are required to believe that the Russian autocrat is wholly an incarnation of evil. In weighing the characters of men, every reader has to discharge the functions of judge. He has carefully to sift evidence; to see that each individual charge rests on its own merits, independent of general testimony; and while he receives many as proved, he may be disposed to reject others for want of satisfactory evidence. He will look, not only to the nature of the accusation, but to

the coherency of circumstances, and to the character of the witnesses. He will inquire whether such accusations emanate from pure love of justice, or from passion and prejudice; and he will exercise his judicial functions with the greater caution, when those accusations are of a nature more than usually grave. In such cases he will not admit mere rumour to be evidence at all: he will not raise a mere suspicion to the dignity of proof; nor will he pay much respect to the assertions even of distinguished witnesses, if he has reason to think that they knew little of the matter,—that they vouch for it merely because they have been told it. Applying these natural rules to our author's numerous, elaborate, and impassioned statements, we are constrained to say that they cannot lead to a conviction. We do not, indeed, acquit the imperial culprit—for culprit in some respects he seems really to be—of all the graver charges so vehemently brought against him; but we feel that they are insufficient to secure his condemnation, until they are confirmed by new and less doubtful testimony. In this decision we show neither prejudice nor favour: we act simply as judges, not as advocates.

From the beginning of his reign it has been the great object of Nicholas to uphold the nationality of the Russians, and at the same time to rally the Slavonic race round his standard. In regard to Poland only, and for reasons sufficiently obvious, has he deviated from his habitual policy. Has it everywhere else been successful? Our author replies, and most emphatically replies, "No!" How far his testimony may apply to the vast provinces which do not bend to the iron sceptre of the autocrat, we shall not attempt to determine; but in regard to Russia itself, Englishmen who have been many years resident in the country, are very far from subscribing to his accuracy. They tell us that for this very reason Nicholas is more popular than his predecessors. While condemning many of his acts as not only arbitrary but cruel,—while admitting that he exercises his boundless authority as violently in some cases as either the Grand Turk or the Chinese Emperor,—they still give him credit for many acts of clemency,—for many even of princely generosity. They assert, too, that there would be less of that violence, more of this clemency and generosity exhibited to the world, if his intentions were not often frustrated, his commands often evaded, by the corrupt functionaries of government.

Another peculiarity of these volumes is the author's admiration for the Slavonic race, and his unmeasured contempt for the Germanic. The former he praises to the skies for their intellect, their moral worth, their love of freedom! while the latter are remarkable for nothing but feeble and narrow minds, for profound dissimulation and for contentment with slavery! That we may not be accused of injustice in misrepresenting his meaning, we will give two or three short extracts:—

"The dissimulation which in the German character is the consequence of arbitrary government, confirms the notion by causing persons to profess a friendship for us before our faces, whilst behind our backs the envy which seems inherent in their dispositions makes them the most bitter of our detractors. The great majority of the French entertain a feeling of hostility towards us, which happily a very small minority amongst ourselves now reciprocate; but the French are ostentatious of their hatred, which before increased intercourse eventually gives way to cordiality and esteem. The Germans, on the contrary, meet our advances with an insidious show of partiality, whilst a rancorous jealousy is brooding in their hearts. A more intimate acquaintance with them has usually the effect of disappointing all the predilections of Englishmen in their favour; it gives rise on the one side to con-

* One illustration may be sufficient. He actually derives the word *yeoman* from *jeu man*, which he supposes to mean an archer.

tempt, whilst on the other its expression occasions an increased aversion."

In regard to German intellect:—

"The tendency of the Germans to philosophic disquisition, their laborious patience as commentators, their perseverance as compilers; the abstruse learning which, through indefatigable and often indiscriminating diligence, they have succeeded in accumulating, have really enabled them to contribute much to the common stock of human knowledge; but the nature and gravity of their avocations, the confusion of ideas, rendered more impenetrably obscure by the diffuseness of their manner of expressing them, together with the great ignorance of their language in France and England, has led the public of those countries to award to the intellect of Germany a much higher place than its merits deserve. Wherever genius and originality, correctness and profundity, instead of diffuse quantity of thought, have been required, the more narrowly we become acquainted with the reflective or creative mind of Germany, the farther we shall learn to rank it from that of Greece, Italy, England and France. The German philosophic system, to which, much ephemeral importance has been attached, will be seldom found to contain any new idea by those who have courage enough to wade through the ocean of words into which every thought is diluted, and to penetrate the obscurity in which it is enveloped. Though more has been spoken, written, and published in German on this subject than perhaps in all the world besides, it is impossible to point out one philosopher who will be remembered fifty years hence, or one of her inquiring spirits whose name will go down to posterity in company with Locke, Newton, or Descartes, to say nothing of the ancients."

Again, and by way of climax:—

"On sifting, in the works of German writers, the positive merit from that which only exists in our own pre-impressed imaginations, we shall learn to judge them very differently; and though we may accord a respectable place to their celebrities, it is probable that we shall no longer think of classing any men they have hitherto produced alongside the chosen few who occupy the first places in the cosmopolitan pantheon. It is, therefore, an absurd error to rank intellectual Germany in a triumvirate with France and England. The equality which it has hitherto successfully arrogated, has till the present time no existence, though hopes of its eventual realization may be entertained, from the unwearied perseverance which has already enabled the German mind to realize the fable of the tortoise and the hare with regard to Sweden, Italy, and Spain."

Now, wherein does the intellectual superiority of the Slavonians consist? What proof have we of it? Hear!—

"Copernicus the Pole may be alone opposed to anything the German scientific world has produced. In literature, assuredly Kozmian the pastoral poet, still living at an extreme old age, and Niemcewicz recently dead, may rank with anything Germany has produced, before the times of Schiller and of Goethe. Will not the works of both Mitziavitch and Krasinski bear favourable comparison with the *Faust*, which is lauded as Goethe's most remarkable production? Is there any other of the German poets or dramatists who could be ranked before Pushkin, the Russian? or does any fabulist of Germany approach the Russian Kriloff? All these questions we must answer negatively."

The preceding extracts are a fair specimen of the work, consisting of some truth and of much error. We so far agree with them as to hold that the Germanic genius has been overrated; that the German learning is more petty than comprehensive, more philological than philosophical, more fanciful than scientific; and the national literature in every department below its actual reputation. But to compare with any of them, the best productions of the Slavonic mind, is too ridiculous to deserve any notice beyond a smile.

As to love of freedom, elevation of character, purity of morals—on these subjects our author

is rather discreet—that is, he says as little as possible. The Polish and Hungarian nobles loved liberty, but did they grant it to the serfs? On the contrary, did they not oppose the enfranchisement of that unhappy class of men? As to moral purity, the reader who has been in Bohemia, or Hungary, or Russia, needs no information on that head.

In his second volume, the author mentions several Polish writers, especially poets, from whose works he gives us extracts (through the medium of a French translation), but we doubt very much whether his readers will join in the admiration which he professes to feel for them. If wildness, incoherence, abruptness, and perpetual obscurity be attributes of genius, they may deserve his praise. The truth is, they are scarcely readable, even in a *trim* translation—that is, in one that omits, adds, improves, and adapts to cultivated taste and feeling. Our author's canon of criticism, we are afraid, are something like his historical knowledge—rather disputable. In one passage (i. 218) he gravely talks of the learning of the Saxon monk, and the ignorance of the Norman prior! Verily we never expected to see the day when any genius could be so bright as to reverse the position of the two people—as to overlook the fact that Saxon England was, in a great degree, indebted to Normandy for its civilization!

A few pages, and those of an unsatisfactory nature, are devoted to the modern literature of Russia. Of the few extracts given (still derived through the medium of the French) the following song is the most characteristic of the people:

"Song of the Captive Robber.

"Hush! hush, oh green forest my mother, trouble not my thoughts, for to-morrow I must appear before the terrible judge, before the Tsar himself.

"The Tsar will say to me: 'Answer me, my child; tell me, oh son of a peasant, with whom thou hast led thy robber life? how many were thy companions?'

"And I will answer him: 'Oh Tsar, my hope; most Christian Tsar, I will tell thee the whole truth. Companions I had four. One was the dark night, another my steel blade, the third my good steed, and the fourth my bended bow. My messengers were arrows hardened in the fire.'

"Then the Tsar, my hope, the most Christian Tsar, will say to me: 'Honour to thee, my child, who knowest how to rob and how to speak so well. For thy recompense I will give thee a good present. Thou shalt have a palace in the open fields, a gallow and a hempen rope.'"

The chapter on 'Finland and its Literature' is the only tolerable one in the work. Not that it contains a single word original; for the extracts are again derived from the French; but Finnish literature, in this country, is a novel subject, and, we may add, suggestive of much reflection to the comprehensive scholar. The affinities of races are to be traced, not only in their physical characteristics and language, but in their traditions, their heathen lore, their ancient songs and poems. Many readers may be surprised to hear that the Finnish language contains a mythologic Epic, in thirty-two books, or runes, preserved from the most ancient times in oral tradition, like the Homeric poems. They were collected and published a few years ago by the zealous Dr. Lœnnroth, a native Finn, and have been recently translated into French by M. Leouzon le Duc. The title of the poem is 'Kalevala,' either from Kawa, the father of the Finnish gods, or from Kalewala, the Finnish Olympus:—

"This poem of the Kalevala, though singularly disjointed, obscure, and confused, may be termed an epic, because all the episodes which it contains refer to the adventures of the god Wainamoinen, of which the thread is never entirely lost from the commencement to the termination. It is, however, an epic almost mythologic, or at least human personages are

only casually introduced, and chiefly in the character of sorcerers."

In the Finnish mythology—

"Jumala is the god of clouds and thunder; Wainamoinen of poetry and music. They represent the Jupiter and Apollo, but it is uncertain which of the two was the supreme being. Kava the giant, the father of the gods and giants, bears some analogy to Saturn. Ilmarinen the eternal blacksmith to the Vulcan of the Greeks and Romans. Tuoni is the god of death, the giant Hisi, of evil; Akto is the king of the waters; Tuopio of the woods; Natcha, Teppo, of the roads. The storm is represented by an eagle. Mehilainen is a beneficent bird, small and frail as a humming-bird, but ever bearing on its tiny wings the balm and antidote for sickness, suffering, and the spells of evil. Besides these, the mighty sorcerers and wizards, there are numerous other gods and every lake, stream, hill, or valley,—in fact, all animate or inanimate things have their good and evil spirits. On this account everything is personified in their mythic poetry. The boat laments upon the shore,—the lonely tree, isolated in the clearing, mourns and complains,—the road converses with the god,—the iron in the furnace has a voice, and in its uses a volition. But besides these passages, full of originality and beauty, we find the witch of Pohja, whose spells can baffle the gods, sweeping up the dust upon her floor into a brazen pan. The god Wainamoinen cocks his hat gallantly upon one side, he laves his thumb and purifies his fingers before astonishing all nature with the harmony of his song. The goddess of the woods draws on her blue stockings, and arrays herself in red ribbons, when irresistibly attracted to listen to the melody of the god."

The first rune opens with the birth of the god Wainamoinen, after an imprisonment of thirty years in his mother's womb. The first thing he does is to make for himself a beast to carry him to the sea-shore. This was a gigantic blue elk, on which he rode gloriously towards the water. But he was not to attain his object so easily; a Lapland wizard prepared to shoot him:—

"A Laplander—he of the obliquely glancing eye, filled with a malignant hatred which had long rankled in his breast,—cherished dark thoughts against the venerable Wainamoinen.

"Skilled in the craft of fashioning deadly weapons,—he prepared a bow by means of fire.

"Gold, silver, iron, and steel lent to his work to turn their lustre and their power. Thus did he prepare a bow, bright to the eye, and costly in its price. Inlaid upon its back a horse bristles up its mane; another speeds along on that part which the arrow traverses. A bull reposes on the two wings of the bow, and a hare crouches near the noches.

"Then he prepares a sheaf of arrows, adorning each with a triple row of feathers. He cuts them carefully, and his sons attach thereunto the light wing of the sparrow, the swallow's tiny feathers.

"But these shafts, who will harden them, what balsam will anoint them with its power?

"The black venom of the snake, the atrocious poison of the adder.

"Wouldst thou know, too, how the feathers are attached to the shaft wherewith the bow is strung?

"With hairs from the mane of the hell-horse Hiai—of the stallion Lemmo.

"The shafts are ready: with bow in hand, and quiver resounding on his shoulders, the Laplander wends his way.

"He reaches the cataract of the fiery torrent, the whirlpool of the sacred stream. There he watches at morn, he watches at even, he watches at mid-day. He waits the venerable Wainamoinen, the friend of the waters.

"One day, one morn, he lifts his eyes towards the west, he turns his head towards the sun, and he sees the venerable Wainamoinen advancing toward the dark sea-waves.

"Seizing hurriedly his bow of fire, his beautiful, his iron-bound bow, he draws from his quiver a feathered shaft, a shaft unerring and fatal, and aims at the death of Wainamoinen, at the death of the friend of the waters.

"His mother, his wife, two sprites, and the three daughters of nature cry out together: Stay! stay

not Wainamoinen!
"But the replies: If the shaft fall it riae high!"
"And he sky was red. He shot a the depth Manala, a third, but the spleen, and should
"Wainamoinen of his strangled visioned L
"Now, turies roll out its light of Wainamoinen!
"And valiant, wa for eight y wide strait beneath, above him
In anot stricken i music of Orphenn
"And th voice rises over the st over the respo
"There the air, w runes, to li harmony
"The prowling, of an over hedge is the one as a birch-tre to joy.
"The forest, The very woman of self in ro hollow bir song.
"Then the air, vellous a singer.
"The swoops d way from of the lin winged la upon the
"The in splen paused to cloud, in were wea a golden by the str hero's son
The golden sh escaped f the water fins, swan listen to
"The the large able to t
"Aht the green the surfa
The long hair of Swain wonderi the deep against a

not Wainamoinen! Waina is thine own aunt's son!

"But the cruel Laplander remains inflexible; he replies: If I raise my hand, and aim too high, may the shaft fall lower; if I lower my hand too far, may it rise higher."

"And he shot his shaft, but it rose too high; the sky was rent; the arches of the air were shaken. He shot a second, but it fell too low; it sunk into the depths of the earth, the mother of men, down to Manala, whose vaults it made to tremble. He shot a third, but this shaft pierced the blue elk through the spleen, and transfixed it through the left leg and shoulder."

"Wainamoinen falls into the waters from the back of his strange courser, the blue elk, and the obliquely-visioned Laplander says:—

"Now, oh venerable Wainamoinen, as long as centuries roll on their course, as long as the moon sheds out its light, thou shalt never tread again the fields of Wainalen, the plains of Kalevala!"

"And Wainamoinen the venerable and the valiant, wandered for six winters, for seven summers, for eight years, on the plains of the waters, and the wide straits of the ocean, with the waves boiling beneath, and the sky stretching out its boundless blue above him."

In another book, the god Wainamoinen (now stricken in age) constructs a magic harp, the music of which far transcends that of the Orphean lyre:—

"And the old Wainamoinen begins to sing; his voice rises clear and liquid, his fingers play lightly over the strings of the chanted; joy answers joy; the song responds unto the song."

"There is no beast in the forest, no living thing in the air, which does not hasten up at the singer of runes, to listen to his melodious voice, to revel in the harmony of his song."

"The wolf quits the sedges in which he was prowling, the bear emerges from his den in the roots of an overturned pine-tree, they climb a hedge,—the hedge is borne down and broken by their weight; the one ascends the trunk of a pine, the other climbs a birch-tree, whilst Wainamoinen sings and gives birth to joy."

"The black-bearded old man, the noble king of the forest, all the host of *Tapio* hasten up to listen. The very hostess of the woods herself, the fearless woman of *Tapio*, dons her blue hose, arrays herself in red ribbons, ascends into the trunk of a hollow birch, lending a wondering ear to the god's song."

"There is no beast of the forest, no bird of the air, which does not hasten to hear the marvellous art of the musician, the melody of the singer."

"The eagle descends from the clouds, the falcon swoops down through the air, the sea-gull wings its way from the sullen marsh, the swan from the bosom of the limpid waters; the lively linnet, the swift-winged lark, and the merry goldfinch, come to perch upon the shoulders of the god-hero."

"The beauteous virgins of the air, the sun dazzling in splendour, and the soft-rayed moon, have alike paused to listen at the further end of a long light cloud, in the luminous vault of heaven. There they were weaving the wonderful texture of the skies, with a golden shuttle and a silver comb, when astonished by the strange voice and the melodious accents of the hero's song."

"The comb of silver fell from their hands, the golden shuttle breking the threads of the woof, escaped from their fingers. All the living things of the waters, all the fishes waving at once their myriad fins, swam up to hear the voice of Wainamoinen, to listen to the harmony of his song."

"The salmon and the trout, the pike and the seal, the large fishes and the small, draw as near as possible to the voice of the charmer."

"Ahto, the king of the waves, the old man with the green beard of weeds, rises up on a water-lily to the surface of the deep."

"The fruitful hostess of the seas was combing her long hair with a comb of gold. She hears the song of *Suimi*, and the comb falls from her hands; wondering and agitated, she can remain no longer in the deep, but makes for shore; there with her breast against a rock she listens, panting, to the sounds of

Wainamoinen's chanted, wherewith the hero's voice mingles its melody. She listens because the sounds were so sweet, the voice so full of harmony."

This is really a curious poem. Internally it strongly confirms the opinion of writers who maintain that the religion of Scandinavia is derived from more than one source—that religion consisting of antagonistic or, at least, discordant principles, which could not be amalgamated [see *Athen.* Nos. 918 and 943.] The Finns and the Lapps (identical in origin, but long dissevered) have contributed their share to the once popular creed of the North—quite as much indeed as the pontiff monarchs of Upsala. In one or two later runes, there seems to be an allusion to the introduction of Christianity; but our author is wrong in supposing that the legend of the female who swallows a berry, and thus miraculously becomes a mother, has reference to it. It is manifestly another version of the legend relative to Zoroaster's birth. According to an ancient life of the Median prophet (preserved in the *Zend-Avesta* of Anquetil du Perron), his soul was infused by a deity (probably Hom, the genius of fertility) into the fruit of a tree, and eaten by the father, who communicated it to the wife; but another version makes a cow into the first recipient, and thus transferred it to the mother.

We have no space for more extracts, or we could adduce some interesting ones illustrative of another species of Finnish poetry,—that of the popular songs. Our knowledge of this singular people is yet in its infancy, though we hope it will not long continue so.

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 Standard Novels, Vol. C. 'Ayasha,' by Norton, 12mo. 6s. cl.
 Stephen's (Serj.) New Commentary on Laws of England (Reprint), Vol. II. 8vo. 22s. cl.
 Todd's Simple Sketches, 32mo. 1s. 6d. cl. gilt.
 Robertses on their Travels, by Mrs. Trollope, 3 vols. post 8vo. 21s. 6d. bds.
 Trench's (Rev. F.) Scotland, its Faith and its Features, 2 vols. post 8vo. 21s. cl.
 Trench's (R. C.) Notes on the Miracles of our Lord, 8vo. 12s. bds.
 Verschoyle's (Rev. H.) Sermons on the Lord's Prayer, 12mo. 3s. 6d. cl.
 Wright's (Thos.) Biographia Britannica Literaria, Anglo-Norman Period, 8vo. 12s. cl.

OUR WEEKLY GOSSIP.

WE live in the midst of marvels—signs in heaven, and their reflections upon earth. Planets are unveiling themselves to the eye of science that have been hidden since the birth of time; and comets, whose sudden apparition and solitary state in the old day startled nations and brought perplexity to monarchs, arrive now according to appointment, and travel the highways of space in pairs. This

pleasant season through which the earth has passed, and is passing—a season which has encroached on the traditions of Christmas, and, like Boccaccio's magician, conjured up a garden in the heart of winter,—has been a fact within the cognizance of every man who looked abroad; but the discovery of its celestial cause was reserved for German philosophy. Prof. Gruithuisen, of Munich—he who discovered the essential connexion between the Goodwin Sands and Tenterden Steeple—has found a hole in the sun—the largest hole on record—covering an area of 22,626,000 leagues square—which he probably thinks is big enough to account for anything; and accordingly he sets it down as the stove at which the earth has been thus unseasonably forced. It should scarcely be matter of surprise if a theory extracted out of a cavity so overwhelming be found to partake of the character of its birthplace, and have a hole in itself.

Government has determined to proceed at once to the formation of the Park for the southern side of the metropolis, which, our readers know, it has been proposed to place in Battersea Fields; and a Bill is preparing to enable the Commissioners of Woods and Forests to make the necessary purchase. About 300 acres is the space required; and more than one scene of ancient resort, including the well-known grounds of the Red House, will be invaded by this valuable modern improvement. An embankment of the river between Vauxhall and Battersea Bridges is a part of the plan which has been at length adopted; and for this, too, the sanction of Parliament is immediately to be sought.

The papers of the week announce the death, in London, where he was temporarily residing, of Mr. Hugh Murray, of Edinburgh, Fellow of the Royal Society in that city, and author of the 'Cyclopaedia of Geography,' 'Historical and Descriptive Account of British America,' and other useful works which have had the good word of the *Athenæum*.—The Bar and Tribune of France have sustained a heavy loss, by the premature death, at Pisa, of one of their most illustrious members,—M. Philippe Dupin. Not long since, M. Dupin went abroad, in search of the benefits to be obtained by a temporary suspension of his labours; and it is not many weeks since we read, if our memory serves us rightly, letters from him addressed to one of his professional brethren, and giving the fruits of his inquiries into the legal constitution of some of the countries through which he was passing. France will, no doubt, have many honours to pay to her distinguished son:—meantime, the advocates have waited in a body on his brother with the expression of their grief; and the bust of the deceased advocate has been placed in their library, by the side of that of Gerbier.—From Venice, we hear of the death, at the age of fifty-nine, of the Abbé Bétin, Conservator-in-chief of the Library of St. Mark; and author of many bibliographic works—amongst others, a descriptive catalogue of the rich collection of manuscripts and editions of the Greek and Latin classics contained in the library under his charge.—Holland has lost one of her most learned juriconsults, in the person of Dr. Samuel Boas, a Hebrew, aged seventy-five; author of many works on the law—some of which have attained a wide celebrity.—To this paragraph we may add that letters from Upsal announce the alarming illness of the celebrated Swedish historian, Professor Geijer; to whom the King had dispatched his own physician from Stockholm.

The contemplated destruction of the Roman Amphitheatre at Dorchester, by the Weymouth Railway, has been brought before that body of seceders who continue to hold meetings under the abandoned title of the present Archaeological Institute. It is considered the finest specimen remaining of the amphitheatres that mark the old Roman stations of Britain; and was first brought into notice by Sir Christopher Wren, who had been struck by its appearance when on a journey to Portland to obtain stone for St. Paul's. We trust that steps may be taken by the Archaeological bodies of Britain for the preservation of this example of its monumental antiquities.—While on the subject, we may mention that, in France, the clearing out of the old theatre of Arles is progressing; and that the works upon the ancient amphitheatre, to which a sum of 400,000 fr. has been devoted, have been likewise commenced.

The Court of Directors of the East India Company have, we see, presented Mr. Waghorn with a sum of 300*l.*—in acknowledgment of his zealous and valuable services in the establishment of steam communication between England and India.

Returns recently made by the British Museum to Parliament state the year's charge for its maintenance, up to Lady-day next, at 34,975*l.*; and may give our readers some measure of its action and influence as an institution. The numbers who visited the Museum in the year ending 1842 had increased to 547,718, from 219,374 in the previous year; and in each of the years 1843 and 1844 there is a further increase of 10,000. No fewer than 5,627 visits by artists were made in the year 1844 to the galleries of sculpture, and 8,721 to the print-room. It is stated, in respect to the reading-room, that the number of books returned to the shelves of the general library from the reading-room is 142,179; to the royal library, 22,408; to the closets where they are kept for the use of readers from day to day, 78,470; and to the shelves of the reading-rooms, about 116,400—altogether, 359,457 volumes; on the average, 1,230 a day. The number of readers is 71,494.

The death-day of Luther, which was celebrated throughout Germany on the 18th of last month, had, as may be supposed, an especially zealous commemoration at Wittenberg. The King and Princes attended divine service at the parochial church in the morning,—where they were met by all the population, and a deputation from the University of Halle; and then proceeded, so accompanied, to visit the house of Luther, called the Augusteum, and the Church of the Chateau where he exhibited his ninety-five theses. Here, after another service and sermon, a solemn Chorus was chaunted over the tomb in which rest the ashes of the great Reformer. In the afternoon, Mozart's Requiem was chaunted in the Church of the Chateau; and a sermon was preached in the open air, in presence of Luther's statue, the ceremonial concluding by the singing of Martin Luther's celebrated hymn, 'Eine feste Burg ist unser Gott,' and a general illumination.—At Berlin, the Royal Library contributed to the national celebration an exhibition, during three days, of a great variety of objects,—such as pictures, engravings, manuscripts, rare books, &c.,—relating to the great Protestant leader and the persons with whom his reforming mission placed him in more immediate relation,—a portion of its treasures which, at other times, the public is not admitted to see. Bust-portraits of Luther and Melancthon, painted in oils by Lucas Cranach,—the full-length portrait of Luther, at the age of fifty-nine, painted on parchment by the same, with the autograph of the original,—a variety of woodcuts and engravings on copper, representing the Reformer dying, executed in 1546, the year of his death,—the sceptre of silver-gilt (the property of the University of Berlin) borne by the Rector of the University of Wittenberg when receiving Luther's oath as doctor of theology,—a great portion of Luther's autograph German translation of the Bible—a variety of letters from his hand—eighty-three printed volumes containing his marginal notes—and a copy of the first edition of the famous ninety-five theses—were amongst the articles of traditional interest displayed on this occasion.

Our correspondent at Naples, in a letter dated February 11, observes:—"We are now in the very midst of the bustle of the Carnival; and crowds of foreigners may be seen in our streets, come to witness what, in your minds, has been associated with dreams of romance, but which has become a very commonplace, unromantic kind of affair. In fact, the palmy days of Carnival are gone for ever. An attempt has indeed been made this year to revive its spirit, and Majesty itself has not hesitated to lend a helping hand. In short, a tournament was enacted on Sunday last, February 8th, at the royal palace at Caserta; a scene exactly in unison with the tastes of a military king, whose toys are his troops and whose playground is the "Campo" just outside the city. Many thousands left Naples, by the railway, as you will readily believe, to witness the gallantry and prowess of the boudoir knights who figured on the occasion. The tilting, however, proved a sad Quixotic burlesque—not one of the knights being unhorsed, since the lances were so arranged as to double up on

meeting with the slightest opposition. Another exhibition is to take place on Thursday, when we are promised something even more magnificent.—In addition to the usual and unusual amusements of the Carnival, Vesuvius, which has for some time been getting up the steam, is now boiling over, to the infinite satisfaction of foreigners, and to the consternation of the proprietors of vineyards on its sides. A stream of lava, varying from six to sixty feet in width, has gradually advanced to that desolate plane which immediately surrounds the cone, and threatens to destroy the luxuriant vineyards at the foot of the mountain. The vast stream of fiery liquid thus slowly, though surely, advancing over the surface of former convulsions, is a singularly interesting and terrific sight. It is not anticipated that any grand eruption will take place; but that the mountain will simply overflow. In fact, the usual indications of the approach of such an event, such as the drying up of the wells in the neighbouring towns, have not, as yet, manifested themselves, so that disappointment to many and tranquillity to others may be calculated upon for the present."

Among the doings of this Carnival time on the Continent, however, there is one with which we have been sufficiently amused, as well as interested, to think it worth reporting,—partly because of the ingenuity of the performance itself, but more because it testifies of a people who are thoughtful even in play, and have a meaning in their very mirth. This was a grand procession, under shelter of the admitted licence of the time, to the Square of Guttenberg, at Mayence, for the purpose of executing an auto-da-fé of the Censorship, personified in the figure of Henneberg, the man who first introduced the Censorship of Books into Germany, in 1486. The thought was well sustained—the mask pleasantly got up. In presence of the representative of enlightenment—the inventor of printing—the allegorical figures of the Arts and Sciences, accompanied by allegorical representations of all sorts of trammels and restrictions upon thought, headed the procession. Then came a censor riding on a crab, the emblem of retrogradation, and rejoicing in his children. Next followed a press, loaded with chains; and in its train the results of the imprisonment of thought were indicated by groups of Chinese, with all their accessories of stagnation and feebleness. These were followed by the German corporations—with their emblems of immobility or backward movement. Then—that this procession might not stand too prominently out of the season which was its warrant,—that it might put its satire safely under the protection of the occasion,—came the real festive groups.—Father Jocus with his eleven daughters, and the Prince and Princess Carnival, with a shop of fashions and articles of luxury in their train. Arrived at the Square of Guttenberg, the statue of Henneberg, or the Censorship, was set on fire, and consumed amid the plaudits of the crowd. Its body was formed almost wholly of numbers of prohibited journals—the hands and feet were bound with chains, and the face had the look of Mephistopheles. As the flames consumed the outer covering of the figure, they exposed the Scissors which were its carcase. The crowd waited till scissors and all were gone—and then rushed away to pay their homage to the King of Folly, throned in the market place,—as merrily as if they had not been uttering a deep-seated sentiment, giving expression to "the sigh of ages," or inculcating a significant truth.

We have received a letter from Mr. Eyre, the Australian traveller, on the subject of the dispute respecting the supposed lake called "Lake Torrens;" which requires a longer comment than we can this week find leisure to bestow. Next week, we will print so much of Mr. Eyre's letter as will give him the full benefit of his argument; with some remarks of our own which it demands.

BRITISH INSTITUTION, PAUL MALL.

The Gallery, for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS, is OPEN daily from Ten till Five.—Admission, 1*s.*; Catalogue, 1*s.* WILLIAM BARNARD, Keeper.

DIORAMA, REGENT'S PARK.—REDUCED PRICE of ADMITTANCE.—NOW OPEN, with a highly interesting exhibition, representing the CASTLE and TOWN of HEIDELBERG (formerly the residence of the Electors Palatine of the Rhine) under the various aspects of Winter and Summer, Mid-day and Evening, and the exterior view of the CATHEDRAL of NOTRE DAME at Paris, as seen at Sunset and by Moonlight, and which has been so universally admired. Both pictures are painted by Le Chevalier Benoux. Open from 10 till 5. Admittance to view both Pictures—Saloon, 1*s.*; Stalls, 2*s.*, as heretofore.

THE CAMPAIGN on the SUTLEDJ creating immense interest at the present moment, there are exhibiting at the ROYAL POLYTECHNIC INSTITUTION. Portraits of the most distinguished men both in the SIKH ARMY and GOVERNMENT of LAHORE, taken by a lady of rank, distinguished in the Fine Arts, during her residence in India. By means of the OPAQUE MICROSCOPE, these interesting portraits are on a magnificent scale. Mornings, at Half-past three o'clock; Evenings, at a Quarter to Ten. LECTURES include those on ASTRONOMY, during Lent on Mondays, Wednesdays, and Fridays, COLEMAN'S WORKING MODEL, ascending and descending Inclined Planes, &c. &c.—Admission, 1*s.*; Schools, Half-price.

SCIENTIFIC AND LITERARY

ROYAL SOCIETY.—Feb. 19.—The Marquis of Northampton, President, in the chair.—J. Matheson, Esq., M.P., W. West, Esq., and J. Wilson, M.D., were elected Fellows. The following paper was read:—"On the Mechanism of Respiration," by Francis Sibson, Esq.—This paper was almost entirely occupied with anatomical details collected from an extensive series of dissections of the muscles and bones concerned in the act of respiration, in man and the lower animals, for the purpose of elucidating the mechanism of their action, both in inspiration and in expiration; accompanied by a number of illustrative diagrams and drawings. The author commences with the serpent tribes, which present the simplest form of ribs, being attached only at their vertebral ends, while their anterior ends are free. When these ribs are brought forward by the action of the levatores costarum and external intercostal muscles, the chest is expanded; and when drawn backwards by the long depressors, internal intercostals and transversales, expiration is effected. In birds there are added to the former apparatus a sternum, and a series of sternal ribs, the respiratory movements of which are performed in directions the reverse of those of the vertebral ribs. During inspiration, the angles between the vertebral and sternal ribs become more open; the sternum moves forwards, and the spinal column slightly backwards, by the combined action of the scalani and sterno-costal muscles on the first vertebral and first sternal ribs respectively; of the levatores costarum and external intercostal on all the lower vertebral ribs, and of the sternal intercostals on all the lower sternal ribs. On expiration these movements are reversed by the action of the internal intercostals, the external and internal oblique, recti, transversales, and other muscles. The mechanism in the mammalia is further assisted and modified by the addition of a large and powerful diaphragm. The thoracic ribs are articulated with the sternum by the medium of cartilages corresponding to the sternal ribs of birds: those ribs which are connected with the inferior curve of the dorsal arch, have floating cartilages, and may be considered as a diaphragmatic set of ribs. When raised, the former approach each other, and the latter recede from each other anteriorly. Intermediate to these are the longer ribs connected with the dorsal arch, having their cartilages united and articulated with the lower end of the sternum. The scalani muscles invariably act during the whole time of inspiration. The external intercostals, between the thoracic ribs, are also throughout inspiratory; but those portions which are situated between their cartilages are expiratory; and those between the diaphragmatic ribs are inspiratory behind, expiratory to the side and in front, and inspiratory between their cartilages. Between the intermediate ribs they are for the most part slightly inspiratory between the ribs and expiratory in front, between the cartilages. The external intercostals of the thoracic ribs are expiratory behind, inspiratory in front, if the ribs approach there, and are inspiratory between their costal cartilages. Between the diaphragmatic and intermediate set of ribs, and between their cartilages, they are throughout expiratory. The levatores costarum draw the posterior portion of the lower ribs backwards. In the ass and the dog, the upper fasciculi of the serratus magnus are expiratory, the lower inspiratory, and the intermediate neutral. In man, the greater part of the fasciculi of this muscle is expiratory. In the ass, the lower fibres of the serratus posticus inferior are inspiratory, and the upper fibres expiratory. In the dog and in man all are throughout expiratory.

INSTITUTION OF CIVIL ENGINEERS.—Feb. 24.—Sir John Rennie, President, in the chair.—The first paper read was a "Description of the Dinting Valley Viaduct on the line of the Sheffield and Manchester Railway," by A. S. Jee. This viaduct consists of sixteen arches, five of which are of timber, and eleven

of brick; the spandrels and large arches, large versed sills ribs of these inches thick fastened together by means of semicircular viaduct, are of 50 feet are built in being wedged parallel with viaduct (which paper) was length 484 yds feet above the in 1843, and cost of construction per superficial viaduct being The paper the system employed on preparing the rails upon the inches by 6 intermediate less than 8 inches upwards, apart. These rails by fixing similar to the forward by st set at the given very rapidly, of sleepers c the rails. A as each sleep drills to des holes for the miks. An en ing two of the sleepers can b at an expen twopence half manual labour used transverse which the sid ing, so as to f mised rib, whi using a screw headed pin at venting later longitudinal These rails per mile of t pms, spikes, 3 at 3,470*l.* 2*s.* The paper arrangement Bell used in eight feet be ties, in the River Shannon Upon a series way was laid were constru brought the and lowered the diving bel purchase, the place by th timed thro regularity; an as if built on the paper gav March 3.— The discussi renewed, an viewed chemi act prejudici that the tw solution wou if sided by th thermo-galv the boiler w applying a s

of brick; the whole of the large piers, wings, outside spandrels and parapets are built of stone. The five large arches, which are each of 125 feet span and 25 feet versed sine, are built of Memel timber; the main ribs of these arches are composed of planking three inches thick; bent and laid longitudinally and fastened together with oak trenails, and firmly stayed by means of wrought iron tie-rods. The smaller semicircular arches, situated at each end of the viaduct, are built of brick with stone quoins. They are of 50 feet in the span and 3 feet in thickness, and are built in a curve of 40 chains radius, the piers being wedged to suit the curve, leaving the faces parallel with each other. The entire cost of the viaduct (which was given in its various details in the paper) was stated to be 35,250l. 6s. 5d. its total length 484 yards, and its greatest height about 125 feet above the water course. It was commenced early in 1845, and was opened in August 1844. The average cost of construction was calculated to be about 2l. 14s. per superficial yard and 6s. 9d. per cubic yard, the viaduct being 8 yards wide.

The paper by Mr. G. W. Hemans, described the system invented by Sir John Macneil, and employed on the Dublin and Drogheda Railway, for preparing the transverse sleepers and fastening the rails upon them. The sleepers are half baulks, 12 inches by 6 inches at the junction of the rails, and intermediately half trees of larch with the bark on, not less than 8 inches by 4 inches, are placed with the round side upwards, at an average distance of 2 feet 6 inches apart. These sleepers are prepared for bearing the rails by fixing twelve at a time on a sliding table similar to that of a planing machine: they are moved forward by steam power beneath two circular cutters, set at the given distance of the gauge apart, revolving very rapidly, and which pass through the whole series of sleepers cutting at a given inclination the seats for the rails. A slight stoppage of the table takes place as each sleeper is cut, in order to afford time for four drills to descend simultaneously and to pierce the holes for the pins or trenails for holding down the rails. An engine of six-horse power suffices for working two of these machines, by which one thousand sleepers can be finished complete in twenty-four hours, at an expense of about one penny each instead of twopenny halfpenny each, which they formerly cost by manual labour. The sleepers thus prepared are used transversely beneath rails of the bridge, of which the sides are slightly pinched inwards in finishing, so as to form a dovetail, with a joint plate with a raised rib, which is laid at each junction, and which, by using a screw-pin and plate at one end and a collar-headed pin at the other, holds the rail very fast, preventing lateral and vertical motion, but permitting longitudinal action in expansion and contraction. These rails weigh 83lb. per yard. The total cost per mile of the double line, including rails, sleepers, pins, spikes, joint chairs, &c. laid complete, is stated at 3,470l. 2s. 8d., when the rails cost 7l. 6s. per ton.

The paper by Mr. Vanderkeite, described an arrangement of Machinery for Working the Diving Bell used in setting the masonry, at a depth of about eight feet below the level of extraordinary spring tides, in the extension of the Pier at Kilrush in the River Shannon, under the direction of Mr. T. Rhodes. Upon a series of piles and longitudinal timbers a railway was laid, upon which two travelling platforms were constructed; with winches, &c. One of them brought the stone nearly over its intended position and lowered it into the sea; the other then brought the diving bell over it, and by means of a chain and purchase, the stone was lifted and placed properly in its place by the men in the bell. This work was continued through all seasons and with the utmost regularity; and the work so constructed was as solid as if built on dry land. The drawings accompanying the paper gave all the details of the machinery.

March 3.—Sir J. Rennie, President, in the chair.—The discussion upon the Incrustation of Boilers was renewed, and it was attempted to be shown, that, viewed chemically, the muriate of ammonia might act prejudicially upon the copper and iron of boilers; that the two metals in combination with a saline solution would induce a powerful galvanic effect, and, if aided by the unequal action of heat, producing a thermo-galvanic circuit, considerable deterioration of the boiler would ensue. It was instanced that, on applying a small quantity of the muriate of ammonia

in a locomotive boiler, the incrustation was immediately removed from the tubes; hence it was argued, that a chemical action upon the metal must have taken place. On the other hand, after contesting the correctness of the chemical view assumed, it was asserted that, from the small quantity used, no perceptible chemical action could ensue; and that, in practice, after several severe trials of long duration, when the water was subjected to the most delicate tests, no traces of metal could be discovered. It appeared that the action of the muriate of ammonia upon the carbonate of lime forming the incrustation was merely to disintegrate it and render it soft and easy to be removed—for that after a given weight of incrustation had been boiled in a solution of muriate of ammonia for several hours, although it was rendered soft and pulverulent, the same weight still remained, thus proving that no sensible chemical combination had taken place. Numerous instances were given of the success of Dr. Ritterbandt's invention.

On the subject of the permanent way of the Dublin and Drogheda Railway, it was argued that although, if taken at weight for weight, there could be no doubt of the superior strength of the double T shaped rail over the bridge-shaped rail, yet that in practice the travelling on the Dublin and Drogheda Railway was remarkably smooth and equable; which, it was contended, resulted from the firmness of the attachment of the bridge rail direct upon the sleepers, and from the general perfection of the laying of the line. On the other hand, it was shown that a lighter double T shaped rail, with good cast-iron chairs and wooden trenails for fastenings, and fixed upon triangular sleepers, as on the South-Eastern, would, if the same machinery had been used in the preparation, and the same attention given to the laying down, have produced a better line. It was admitted, that the great points in establishing a railway, were to have heavier rails and stronger chairs, laid with accuracy, and constantly attended to; but that even then, unless the carriages were well constructed and adapted for their load, no smoothness or uniformity could be insured.

After the meeting, Dr. Paltrineri exhibited his instruments for illustrating a system for obtaining the maximum of effect of all motive powers by using the power of re-action as well as that of action.

At the monthly ballot, the following candidates were elected:—Mr. A. Giles, as a member; F. Pollock, W. Harding, C. K. Sibley, J. Van Nordeer Bazalgette, T. R. Crampton, J. Gastineau, and I. A. Ransome, as Associates.

SOCIETY OF ARTS.—March 4.—E. Speer, Esq., in the chair.—R. Chantrell, J. Platt, W. Codner, Esqs., and Mr. S. Heseltine, jun., were elected Members.

Mr. T. R. Crampton made a communication on the subject of large and small driving wheels as applied to locomotive engines, in which he stated the following was the reason why the large wheels were, after a series of experiments made on the Great Western Railway, first decreased and afterwards increased in size: viz. that the Ajax, which was built with 10-ft. wheels, and had a total heating surface of only 474 ft., was found not to answer, while the North Star, with 7-ft. wheels and 724 ft. of heating surface or actual power, was found to work with efficiency. In consequence of this, the following two engines were then built, the Fire Fly, with 7-ft. wheels and 705 ft. of actual power, and the Fury, with 6-ft. wheels and 608 ft. of power; after some months' working the small wheels were given up for want of power, and the larger ones, 7-ft., were adopted, thus clearly showing that the size of the wheel had little to do with the power, it being a question entirely of heating surface. He was of opinion that the 10-ft. wheels would have been at work at the present time had they had the 724 ft. of surface applied to them in the first instance as well as to the 7-ft. wheels.

Dr. Ritterbandt made a further communication on the subject of the formation of incrustation in steam boilers [see Civil Engineers Report].

ROYAL INSTITUTION.—Feb. 27.—Lord de Mauley, V.P. in the chair.—Prof. E. Forbes, "On the Question, Whence and when came the Plants and Animals now inhabiting the British Isles and Seas?"—Prof. Forbes, having investigated the distribution of the British plants and animals, was led, as many philo-

sophers and naturalists had been before him, to the inquiry, the solution of which was the subject of his communication. In order to deal with that inquiry, it was necessary to establish two aphorisms:—1. That there are defined areas on the earth's surface, occupied by species of indigenous plants and animals, which must therefore have radiated from centres of organization. 2. That each species is propagated by natural generation from a single stock. The British Islands are in the condition of an isolated area, peopled with animals and plants. The existence of these must be due, either to the effect of winds, currents, or the agency of man, or else to migration from some remoter area. The first of these causes is insufficient to account for the facts. Being located on these islands before the historical period, plants could not have been transported hither by man; while the size of the animals equally demonstrates that they were not conveyed to our coasts by currents of wind or water. It only remains, then, that our Flora and Fauna must have radiated hither from specific centres on the Continent; and that this is the case appears from the fact, that the great mass of the British plants and animals are identical with those on the Continent. The various spots from which they migrated were distinctly indicated, and it was illustrated by the aspect of a curve of great curvature, whose convexity was turned towards the point of migration, that the number of species kept diminishing as they became more remote from the original locality. Thus the reptiles, radiating from Belgium, diminish as to number of species in Britain, and still more in Ireland. The same law applies to plants, a great quantity of which seem to have migrated from Germany and the North of France at a period when this country was part of the great continent of Europe. The Professor then invited the particular attention of his hearers to two phenomena in the distribution of plants, which at first seem quite inexplicable on the principles thus far established: 1. The appearance of certain plants on the summits of the Cumbrian, Scotch and Welsh mountains, which do not come from Germany or France, but are found on the mountains of Norway, and on the lowlands still further north. 2. The appearance of certain plants on the south-west coast of Ireland, whose only other habitat is in the north-east of Spain. As to the first of these points.—The existence of native Scandinavian plants on the summits of British mountains: Prof. Forbes accounted for this Flora by assuming that it was the sole vegetable growth of these islands during what has been termed the *pleistocene*, or *newer pleistocene*, or *glacial* period in geology. At that time the great mass of the area of the British Isles was the bottom of an icy ocean, on which icebergs were floating, and the only vestiges of Britain then were hills projecting above the waters, and covered with an alpine vegetation, which drifted thither from the Continent by means of these floating masses of ice. In subsequent ages, when the sea-bottom was raised to the land-level, and Britain had assumed its present shape, those mountain-summits shared the general elevation, and, by being brought into a colder atmosphere, were adapted to preserve the vegetation distributed over them during a different condition of things. 2. As to the plants in the south-west of Ireland.—These are unquestionably distinct, not only from the Scandinavian plants just mentioned, but equally separated from the Germanic and cretaceous plants before referred to as constituting the bulk of the British Flora. Among these are several species of saxifrage of the division called *Robertsonia* (London Pride), and *Debecia*, the present locality of which plants is Asturias. This little Flora presenting a sub-alpine character, Prof. Forbes held to be the most ancient; and referred it to an epoch probably immediately succeeding the *meiocene* period of the tertiary era. During this period, there is geological evidence that vast changes occurred on the earth's surface. There are in the Mediterranean region traces of the sea-bottom having been extensively elevated during that period. In Asia Minor this elevation occurs to the extent of 6,000 feet. Prof. Forbes referred the origin of the great bank of gulf-weed, now extending from 15° to 45° of north latitude, to the margin of some *post-meiocene* land. Such a land, probably, may then have connected Ireland with the northern part of Spain, and thus would account for the singular Flora which is now native

there. As confirmatory of these views respecting the centralization of species, the Professor mentioned some remarkable results of researches made by himself and Mr. M'Andrew in the sea depths north of Scotland during the last summer, and now for the first time communicated to the public. Dredging the deepest water, he actually found, what *à priori* would have been expected, supposing his theory sound, mollusca which are peculiar to the Arctic Ocean, and which differ specifically from the inhabitants of the North British sea. These Arctic, as contrasted with the Celtic animals, were, according to Prof. Forbes's theory, diffused over the seas of our isles during the *pleistocene* period, and are contemporary in time with the Arctic plants then exclusively growing on what was then the nucleus of our islands. Prof. Forbes concluded by noticing the remarkable fact, that nearly 150 years since, the causes of the peculiarities of the Irish Fauna and Flora were referred by Dr. Molyneux, in a paper in the *Philosophical Transactions*, to the connexion of that country with distant lands.

MEETINGS FOR THE ENSUING WEEK.

- SAT. Asiatic Society, 2 p.m.
 MON. Geographical Society, half-past 8.
 — British Architects, 8.
 — Royal Academy, 8.—Sculpture.
 TUES. Civil Engineers, 8.—Account of the Drops used for the shipment of Coals at Middlesbrough, by G. Turnbull.
 WED. Geological Society, half-past 8.
 — Literary Fund, 2.—Annual.
 — Society of Arts, 8.—Exhibition of Machine for making Brussels Lace, 'On a New Steam Engine.'—'On a New Magnetic Engine.'
 THUR. Royal Society, half-past 8.
 — Society of Antiquaries, 8.
 — Royal Society of Literature, 4.
 — Royal Academy, 8.—Painting.
 FRI. Astronomical Society, 8.
 — Royal Institution, half-past 8.—Mr. Pellatt 'On the Manufacture of Glass.'

FINE ARTS

STYLES AND METHODS OF PAINTING SUITED TO THE DECORATION OF PUBLIC BUILDINGS.

BY C. L. BARTLAKE.

External Conditions of Works of Art.

THE materials and dimensions of works of Art, and the situations and lights for which they may be intended, are termed *external conditions*; as distinguished from the character of subjects, the aims of individual artists, the tendencies of general taste, and similar influences. The former class only, as affording definite grounds for investigation and as suggesting practical inferences, can here be considered.

Whatever be the external conditions, it is essential that the visible impression of the work should, under the circumstances, be as complete as possible. To insure this, not only the executive means, but the qualities to be represented still require to be adapted or selected accordingly as conditions vary. Such methods and resources constitute, in each case, a specific and appropriate style; the criterion of which is, that the amount of excellence resulting from it is unattainable in the same degree by any other means.

The question respecting the relation of painting to external conditions is not unimportant in considering the tendencies and claims of different schools. In general, the great masters seem to have inquired what the outward resources at their command could best effect. Such a habit, instead of confining, was rather calculated to enlarge their invention and to vary its forms. The result of their labours is the sufficient ground of the world's admiration; but their docility cannot be duly appreciated without a reference to the local circumstances under which they worked.

An inquiry into the principles which may regulate such varieties of style appears to be especially requisite when painting is employed in the permanent decoration of public buildings, and may now be resumed with a more direct object, as particular localities in the new Houses of Parliament approach their completion. In such further investigation it may sometimes be necessary to advert to the statements and illustrations that have been before submitted.

The conditions now proposed to be considered are—

Dimensions, Situation, Light, and the Means of Representation.

Large dimensions, (in respect to the size of the entire painting,) requiring a corresponding point of view; the height at which the work may be placed, requiring a distant point of view independently of

dimensions; imperfect light; and a method of painting possessing limited technical resources, are all to be considered as *causes of indistinctness*, requiring to be counteracted by such means as the method of art adopted can command; by such means as may appear preferable on general grounds, and which, supposing its practical difficulties overcome, may render that method the fittest.

The relation between the longest dimension of a picture, and the distance from which the work requires to be viewed, may here require to be again remembered. Once and a half the extent of the longest dimension (whether in width or height is immaterial) is the minimum of distance to which the spectator can retire in order to see the entire surface. A circle cannot be embraced by the eye till the spectator retire to a distance equal to once and a half its diameter.

The law relating to the next condition is a necessary consequence of this. In some cases, the situation of a picture, independently of its dimensions, may require that the work should be viewed at a considerable distance. A painting placed opposite the eye, and measuring 14 feet high, (such being assumed to be its longest dimension,) would require, according to the foregoing law, to be seen at a distance of 21 feet. But if the lower edge of that painting be 26 feet from the ground, the spectator must retire to the distance of at least 60 feet before the eye can embrace it; for a painting equal to the whole height (40 feet) would require that distance.

This is the state of the case with regard to the compartments to be painted in the House of Lords. They are 26 feet from the floor, and may be reckoned to be about 14 feet high.

At the end opposite the throne, the compartments are in recesses, and will be less fully lighted. At this end, therefore, all the causes of indistinctness above enumerated are combined, and may suggest a counteracting treatment in the paintings accordingly.

If, on the one hand, these considerations may furnish an answer to those who look for finish and minuteness of detail in specimens of fresco-painting that have reference to such a situation; it will be acknowledged, on the other, that the general treatment which may be calculated to correct the consequences of such conditions is a problem requiring some experience to solve. Fortunately, a reference is possible to the example of great artists under similar circumstances.

Dimensions.

The instances are not frequent in which the size of the objects represented on a large surface is too small for the distance which the size of the entire painting requires. Raphael's first work in the Vatican, called the 'Dispute of the Sacrament,' would be such an instance if the room in which it is painted were large enough for the spectator to retire to the requisite distance. This is not possible; the whole of the painting cannot be embraced by the eye at once. The experiment can, however, easily be made with the engraving; the small size of the figures, as compared with that of the entire work, is then apparent. This imperfection, as is well known, was rectified by the artist in his subsequent works in the Vatican.

Situation.

The next condition—situation, without reference to dimensions, presents greater difficulty. Michael Angelo, after having painted the second compartment in the ceiling of the Sistine Chapel,—about 60 feet high,—appears to have found (as is, in fact, the case) that the size of the figures was inadequate to the distance at which they were to be seen. Condivi relates that the artist was on the point of abandoning the work because of some supposed defect in the lime; but the real cause of his temporary dissatisfaction is apparent in the subsequent change in his style; the figures in the compartments last executed being more than thrice the size of those in the first paintings. Thus, whatever may be the dimensions of the picture, (and in ceilings the compartments are commonly smaller than the distance would require,) the size of the figures must always have reference to the place of the spectator.

In this instance, therefore, although the space was scanned by an experienced eye, the means employed to counteract the effect of the existing conditions were miscalculated. The example shows the necessity of simplicity, magnitude, and distinctness for works

requiring to be seen at a distance, and is also valuable as affording encouragement to our artists, should they think that their first efforts are in any respect not altogether adapted to the place for which they were intended.

Light.

It will appear from the practice of another great painter, that imperfect light required, in like manner, magnitude and simplicity of parts; while, at the same time, large masses of deep shade were avoided. The frescoes of Correggio, in the tribune of the church of S. Giovanni in Parma, were remarkable for these qualities. An idea may be formed of their general style by the portion which remains, (now in the Library at Parma, representing the 'Coronation of the Virgin.') Pungileoni remarks, that the figures generally were considerably larger than life, not so much in this instance on account of their distance from the spectator as because they were seen by a subdued, reflected light. The result was probably satisfactory; for objects require to be magnified, even when seen near, to counteract the indistinctness arising from want of light.

Means of Representation.

A fourth case is that in which the indistinctness to be guarded against arises from the means of representation. Fresco, with its limited scale of colour, cannot produce such varied effects as oil-painting; but a much stronger instance of defective means and of the excellencies which the necessity of counteracting them may induce, is to be found in the Cartoons of Raphael. The ultimate works for which the Cartoons served were copies wrought in tapestry—a mode of representation which, in the early part of the sixteenth century, was far from exhibiting even the comparative force of colour, and light and shade which it afterwards attained. With a view to such faint transcripts, however, the great artist worked; he knew that his drawings would be transferred to them, and that in the tapestries alone, possibly, his designs might live. Distinctness was nevertheless attained, without any sacrifice of such of the proper attributes of painting as were compatible with the means employed; and without any violation of probability. When we consider the great qualities which were combined with these requisites,—when we find that such apparently unpromising conditions had the effect of raising even Raphael above himself, we can hardly refuse to admit that a due employment of limited means of representation may, at least, invite attention to the most important attributes of art.

In cases like those that have been adduced it is probable that the qualities which might fit the works for the circumstances of place, light, or materials for which they had been calculated, would be looked upon as defects on near inspection. The critics on art who have had the best right to exercise an unrestricted judgment, have ever dwelt on the necessity of inquiring what qualities are to be chiefly looked for in the subjects of our observation. It may be sometimes requisite even for persons of cultivated judgment to bear in mind that the excellencies on which the highest reputation of great artists is founded are to be sought, not so much in the beauty of parts as in the grand or tasteful arrangement of the combined work, in the harmonious relation of entire masses, and the grace of entire forms. These qualities, which suppose the labour of the mind because they have reference to a whole, have ever constituted the worthiest criterions of merit, in the practice of the arts.

The influence of conditions, similar to those in question, on every department of painting, may be traced in the works of great artists; for, from whatever cause the sense of vision is imperfectly addressed, the selection both of qualities in nature and of the technical means fitted to represent them, will be influenced accordingly. But, before pursuing the inquiry, it may be desirable to state the elementary facts connected with visible distinctness, since these, though familiar in reference to nature, are more complex in relation to works of art when seen under particular circumstances.

Causes of Distinctness in Nature.

They have been defined as follows: an object in Nature can only be apparent, by differing in its visible attributes from what surrounds it. The chief causes of this distinctness are—difference of Position;

of mere Magnitude, and of Colour.

Accordingly, resources of inquiry which calculated, to produce a re-nature of the first consideration.

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of mere Magnitude; of Light-and-Shade; of Form; and of Colour.

Accordingly these attributes constitute the general resources of the artist; but it will be for him to inquire which of those means are more especially calculated, under any extraordinary conditions, to produce a result which shall satisfy the eye. The nature of the resources themselves will require to be first considered.

Position.

The differences of Position exist either superficially or in depth. In basso-relievo, for instance, they are (either in the horizontal or perpendicular sense) superficial. In painting, on the other hand, although they are superficial as regards the actual plane, they are chiefly sought and expressed in (apparent) depth; one of the great aims of this art being to conceal the flat surface and to represent space. Various practical and other considerations, presently to be noticed, tend, however, to limit this attribute in works executed under the conditions before supposed.

Magnitude.

The differences of Magnitude are either real, as at one and the same distance; or may be only apparent, as the result of perspective. The subdivisions of the remaining causes of distinctness above enumerated will be referred to hereafter.

It must be evident that gradations in magnitude will be more full and varied when they comprehend, if only in a limited degree, the perspective diminution of forms. The great Italian artists seem to have considered this essential to distinguish painting, however severe in style, from basso-relievo, in which the varieties of magnitude are real. But in the works before referred to by Michael Angelo and Raphael this perspective diminution of figures is confined to narrow limits; partly because the technical means may have been wanting to mark the relative distances of objects when the work was seen under the conditions required; but chiefly because figures much reduced in size cannot be consistently rendered expressive as actors or spectators. In the second compartment of the ceiling in the Sistine Chapel before mentioned, the effects of the perspective are expressed without restraint; but the indistinctness which was the consequence was probably among the causes that induced Michael Angelo to reduce the space in depth in the other compartments (as regards the figures) almost to the conditions of sculpture. In Raphael's Transfiguration the figures on the Mount are supposed to be distant with reference to those below; but they have been so represented, they would have been devoid of meaning and importance: they are, therefore, by a judicious liberty, brought within that range of vision where expression, action, and form are cognizable.

One great exception is, however, not to be overlooked. Correggio, who was devoted to picturesque gradation under all circumstances, and sometimes at any sacrifice, adopted a different course. The perspective diminution in the cupolas at Parma (to say nothing of the objects being represented as if above the eye) is extreme; so that even the principal figures are altogether subservient to the expression of space. This was the chief object; but the grandeur of form and character which the nearer figures exhibit has been justly considered to place the works far above subsequent efforts of the kind, which, in the hands of the "machinists," soon degenerated to mere decoration.

If the criticisms which the frescoes in the Duomo at Parma called forth on their completion had any foundation, it may be inferred that the great distance at which the figures were seen rendered it impossible, in some cases, to discern the nicer gradations of light and shade which are essential to make perspective appearances intelligible. Such considerations must, at all events, operate to restrict foreshortening under similar circumstances. But here, again, it is to be remembered that painting is still distinguished from basso-relievo. Examples of foreshortening are accordingly to be met with in works intended to be seen at a considerable distance, and in which the technical resources were very limited; for instance, in the Cartoons of Raphael. The amount of foreshortening which is introduced in them may be considered to be the just medium. Its effect in rounding and connecting the groups, and in giving a due impression

of depth, is in accordance with the truth of those works in other respects, and (even in the tapestries, while in their unfaded state,) may have been quite compatible with distinctness.

The transition from this picturesque treatment, and still more from the unlimited depth of Correggio's compositions, to the flatness of a style resembling that of the early mosaics, is violent indeed.* In cases where a gold ground is introduced behind the figures, painting really approximates to basso-relievo, and to the conditions of the Greek monochroms, without even the advantage of the figures and the ground being of the same quality. Under such circumstances, neither perspective nor foreshortening can be introduced to any extent. The varieties of "Position" are almost confined to one and the same plane, and consequently the relations of Magnitude are real. The splendour of the gilt field, though subdued by being roughened (for this is absolutely necessary), betrays the comparative dullness of the painted surface, and the final outlines on the ground (even making allowance for the gradation of real light on a large resplendent surface) are in danger of being too uniformly distinct, unless a darkening colour be partially added to the gold.

The union of absolute reality with imitation is rarely, if ever, satisfactory, as it is essential that the most important qualities should exhibit the nearest approach to nature. As an accompaniment to painting, there is, therefore, no defence for the gilt ground, when it appears as such. For the rest, it cannot be admitted, on the one hand, that art need be reduced to mediæval penury in order to agree with this hard condition, if adopted; nor, on the other, that even the extreme restrictions in representation which it actually involves, considered in themselves, necessarily suppose incompleteness. An analogous style springs from those restrictions which, in adhering to its own resources, may still have its characteristic perfection. Wherever there is gradation, wherever a greater quality becomes conspicuous by comparison with the lesser (even if abstract lines alone be the means of representation), we recognize an important principle of art.

Light-and-Shade.

The influence of the general conditions before mentioned may next be considered with reference to Light-and-Shade. The varieties of this source of distinctness, though infinite, are, like those of Magnitude, merely differences of degree. The circumstances best calculated to display it will be again considered in examining its relation to colour.

The example of Correggio, which was adduced with reference to perspective and foreshortening, may also appear to recommend the employment of chiar-oscuro without restriction, under any circumstances; but this, his favourite attribute, was confined, in the instances of the cupolas at Parma as compared with his oil pictures, to a light scale, especially in the upper portions of those cupolas. It is evident that a dark effect would have ill suited both the places and the subjects.

The instances are rare, and not always successful, in which extensive surfaces, whether on canvas or on walls, have been covered with masses of low half light and deep shade. Such masses, as is well known, are especially ill adapted for fresco, on account of its tendency to reflect light only from its surface. Among larger works of the kind, one of the best specimens is perhaps Raphael's fresco of the Deliverance of Peter from Prison. But, although successful in this instance (as far as the material permitted), the great artist did not resort to the same style on other occasions; on the contrary, in a subsequent work, the Incendio del Borgo, in which the subject might have justified a free use of chiar-oscuro, he did not employ it to any great extent. The reasons for employing it in the first instance appear to have been accidental.

Other examples, with all their excellence, and even with the advantages of the richer method of oil painting, are more or less unsatisfactory, from causes independent of the materials. The night-scene of the Martyrdom of S. Lorenzo, by Titian,

* The general predilection for all the modes of decoration which belong to the 'Renaissance' may be an excuse for here briefly reconsidering the claims of the gilt ground in itself, and with reference to peculiar conditions in representation.

is heavy in its effect. Of Tintoret's darker works it would be unfair to speak, as the shadows have too often become black, either by time or by some mischievous technical process. The celebrated Night-watch, as it is called, by Rembrandt, is generally acknowledged to be overladen with shade; and the Santa Petronilla of Guercino is a monument of great but, in that instance, misdirected powers. These are the most remarkable examples of dark pictures on a colossal scale. The Last Judgment, by Michael Angelo, now obscured by time and the smoke of candles, must always have had a solemn effect from the depth of the flesh colour (a treatment which may be traced to the influence of Sebastian del Piombo), but there are no masses of deep shade. As the work is in fresco, mere blackness would have been the result had such been introduced.

The unfitness of masses of extreme shade in paintings of considerable dimensions (without reference to the material) is explained by the fact that the distance at which the work requires to be viewed tends to obliterate the fainter lights and reflections in such masses, thus changing depth to flat obscurity.* In subjects which require gloom, it is still essential that the indistinctness should be felt to be intentional, and not to be the result of such distance. The size of the work should admit of the spectator being so placed as to see all that the artist intended to be seen. The 'Notte' of Correggio can be thus perfectly seen at the distance which its size requires; but, in looking at the 'Night-watch' of Rembrandt, under like conditions, the spectator is presently compelled to draw nearer. The conclusion is, that the amount of darkness in the latter is too great for its size, and, on the other hand, that moderate dimensions may render such a treatment, if suitable on other accounts, not only unobjectionable, but desirable. The finer gradations of low tones can be appreciated only on near inspection. Subjects, the intended place of a work, or other circumstances, independently of dimensions,† may interfere with this consideration, but it is not the less true that the scarcity of light which would be inappropriate in a colossal picture is quite compatible with the physical conditions here referred to, in regard to works of smaller size.

The Venetian painters, as compared with those of the schools of Lombardy and the Netherlands, appear, with few exceptions, to have systematically avoided a preponderance of deep shade. This must be understood as meaning no more than that their treatment of light and shade was calculated for works of large dimensions. From the first, the great Venetian colourists were accustomed to execute frescoes in the open air, and sometimes in situations where the distance at which the paintings could be viewed was far greater than their size required. The elements of distinctness and breadth were thus familiar to them, and, it must be confessed, were sometimes transferred to works which, admitting of near inspection, might have suggested a treatment.

"Venetian shade," which, notwithstanding the occasional darings of Tintoret in more capricious directions, is characteristic of the school, and which the praise of Agostino Carracci has rendered proverbial, is the worthy auxiliary of composition on an extensive scale, and is fitted, by combining distinctness with breadth, to correct the uncertainty which arises from distance or want of light; it is calculated to give place and meaning to form, to display the remembered attributes of colour, and, while it renders force of local hues indispensable, to combine solidity with clearness. The view which the Venetian artists took of nature was consistent with the ordinary destination of their works.

They appear, in most cases, to have assumed that the objects to be represented were seen by the dif-

* It has been before observed that, although an object may be increased in magnitude to any extent in proportion to its distance, and in order to accommodate the spectator, yet its force of light and shade cannot be increased beyond a certain point, and that point is supposed to be already attained in pictures requiring to be seen near. Not only is force not to be increased in proportion as distance increases, it is unavoidably diminished by it, in consequence of interposed air.

† In modern exhibitions, where no space is lost, and where, consequently, the eye is influenced by the effect of the mass, an entire wall approaches the conditions of a large picture. Hence the amount of light in the component parts of this decoration is required to be great. A subdued window-light may also have its influence.

fused light of the atmosphere, as opposed to the case where the light is derived from a particular source. The practical result of this is that intense shadow is smaller in quantity, and that the picture is chiefly composed of gradations of half and reflected light; brightness thus marking projection and obscurity, depth. It has often been said that in Venetian pictures (more constantly than in those of other schools) the foreground objects are, relatively to their hues, the lightest; the retiring ones being lower in tone. The diminution of the force of shade in remoter masses, the introduction of accidental cast-shadows, of dark hues near, and bright objects, buildings, or sky in the background and distance, may conceal without altering the artifice. This system of effect in Venetian pictures corresponds with that of general nature, and, like that, is too familiar to be remarked; but its apparent simplicity conceals a scale of gradation the fulness of which may be more difficult to compass than the pronounced effects of confined light. Hence the unaffected character of "Venetian shade;" and hence, at the same time, its power in marking the essentials of form, while it leaves the general idea of colour unimpaired.

If the artists of the northern schools may be accused of sometimes employing the effects of a confined light for scenes supposed to take place under the broad atmosphere, the Italian painters (for the practice was not confined to the Venetians) must be acknowledged to have as often adopted the opposite course; viz., that of representing scenes in interiors as if seen under a diffused light. They appear to have thought that objects so illumined are more intelligible in pictures requiring to be seen at a distance (as was the case with altar-pieces), and that such effects are in themselves more large and beautiful.

The effects themselves, though derived from the observation of nature in the open air, were produced by various artifices in Italian painting-rooms. The most common (still in use) was that of employing oiled paper instead of, or before, the glass of the window. A Madonna of Raphael's takes its name (dell' Impannata) from the oiled paper window, probably that of the painter's studio, in the background. Leonardo da Vinci, who is careful to distinguish between *ombra*, "the diminution of light," and *tenebre*, "the privation of light," frequently recommends attention to the effects above described, and speaks of the modes (probably then common) of producing them. He remarks that objects seen in a diffused light are more beautiful than when lighted from a confined source, and that when represented in pictures they are more intelligible at a distance. He recommends the mitigated light of evening, or of cloudy weather, in preference to the direct light of the sun, in order that shadows may have due gradation. He observes, that not only the equal force but the hardness of the boundaries of such shadows, if imitated in pictures, tends to render objects confused when seen at a distance. The latter appearances (hard-edged shadows), he adds, "are especially condemned by painters." His contrivance for securing the larger effects which he recommends, is to stretch a linen awning across an open court. In one instance he suggests that the walls should be blackened; in another, that they should be painted flesh colour, and be altogether open to the sky. Elsewhere he mentions the "Impannata" (for ordinary lights); and again proposes an expedient, similar in its results, for softening the edges and varying the strength of shadows by lamp-light.

Neither Leonardo nor the Venetians were ever deficient in force; but the latter in making the fullest use of the principle thus dwelt on by the Florentine, compensated for their comparatively small amount of *tenebre*, as nature compensates for it, viz., by intense local colours. This resource never led them to neglect the study of chiar-oscuro on their own large, and, it may be added, difficult principles, but only served to conceal its artifice. So intent were they on securing relief, as well as breadth of general effect by means of light and shade, that they frequently defined the perspective depth of their compositions and the place of each figure by means of chiar-oscuro alone. Tintoret was in the habit of placing large paintings thus studied, but before any colour was added, in the situation which they were ultimately to occupy, in order to judge of their effect

and keeping. The habits of the Venetian and other colourists in thus occasionally preparing their pictures may be adverted to hereafter in an inquiry into the early methods of oil painting.

MUSIC AND THE DRAMA

SACRED CONCERTS, CROSBY HALL, BISHOPSGATE.—Fourth Series.—Sixth and Last Concert, FRIDAY EVENING, MARCH 13th, 1846.—*Autumn*, "O sing unto the Lord" (Purcell.) Misses Rainforth and Dolby. "The wood-bird's song of praise" (Reisiger.) Air, Mr. J. A. Novello, Miss Dolby, with Chorus, "In sweetest harmony" (Handel.) Miss Rainforth, "Nature blessing showers" (Kücken.) Misses Rainforth and Dolby, Messrs. Locky and J. A. Novello, "O God, thy goodness" (Beethoven.) Miss Dolby and Mr. Locky, with Chorus, "God, my Shepherd" (Marcello.) Mr. Locky, "Parting" (Mendelssohn.) Motet, "O God, when thou appearest" (Mozart.) Organ, Solo. Mr. J. A. Novello, with distant Chorus, "The hymn shall be sung" (Dr. Chard.) Miss Dolby, "To thee, O God" (Wells.) Corale, "With glory clad" (H. H. Prince Albert.) Messrs. Locky and J. A. Novello, "The Future" (Kalliwoda.) Mr. Locky, "It is the Sabbath day" (Kreutzer.) Miss Rainforth, with Chorus, "Sound the loud timbrel" (Aylson.) Miss Dolby, "Vital spark" (Schubert.) Chorus (Handel.) The Organ by Miss Mousen. To commence at Half-past Seven and terminate before Ten. Tickets, 2s. 6d. each.

CONCERTS OF ANCIENT MUSIC, NEW ROOMS, HANOVER-SQUARE.—The subscribers are respectfully informed, that the CONCERTS THIS SEASON will take place on the following WEDNESDAY EVENINGS:—March 11th, 25th; April 22nd, 29th; May 6th, 13th, 20th, and 27th. The rehearsals will commence on the Monday morning preceding each Concert, at Twelve. The Concerts at Half-past Eight. The subscribers are requested to send for their tickets at Lonsdale's Music-shop, 36, Old Bond-street, where subscriptions are received, and Programmes of the Concerts may be procured.

HER MAJESTY'S THEATRE.—Our account of Tuesday evening's pleasures cannot possibly be a brief one—comprising as they did the new decorations of the interior of the Opera House—a first hearing of the 'Nino,' alias the 'Nabucco' of Verdi—a first introduction to Signora Sanchioli and Signora Corbani—a first experience of Mr. Balfe as a conductor—and a first night of 'Catarina,' a bran-new ballet.

Taking these matters in their order, the arrangement into which we have accidentally fallen, does not ill represent the interest of the several items. First, assuredly, comes the new theatre, (we want an English word for '*salle*') with regard to which there cannot be a single dissentient voice. The accounts of the paintings, arabesques, &c. put forth had not prepared us for anything so light, so rich, so harmonious. So far as the ornaments in front of the several tiers of boxes, on the proscenium and the ceiling go, nothing can be more perfect in tone; they are gay without tawdriness, delicate without frivolity, various without a spotty effect being produced. As the circles approach the roof, the ornaments become progressively lighter, without meagreness or appearance of parsimony. They are reproductions from the best Italian pictures, medallions, and arabesques: executed, it is said, in encaustic. What may be called the pictorial portion of the decorations arrests the eye less than might have been apprehended; even the copies of the "Aurora," and the "Four Elements," which decorate the proscenium and the gorgeous ceiling, though carefully finished, still fall into their places, as pieces of decorative painting, and thus, accessories. Two new devices strike us as singularly happy in effect: one is the management of the proscenium cornice, by which a certain importance and character is given to that division of the theatre; the other, the beauty imparted to that most awkward of spaces, the gallery ceiling. As seen from the alley betwixt the stalls and pit, the gentle tone of blue, in which it is coloured, thrown into partial shade beyond the rich arabesques of the domed roof, produces an effect nothing short of fairy-land. We are not quite so sure of the taste of the new drop-curtain; an architectural composition skillfully painted, but too rigid and formal in its ordonnance for a screen to be rolled away, on which the semblance of fixed objects has always struck us as more or less a heresy: nothing being so agreeable to the eye and the imagination, as the old fashion of folds of drapery, which, at once, announce their purpose and pique the curiosity of expectation. And we are sure that, though the marigold satin draperies of the boxes, light up the theatre to a blaze of splendour never before seen in England, if anywhere else,—they will prove somewhat fatal to the Pride of the Opera, namely, the Beauties; nor can it be easy to put anything on the stage which will not be eclipsed by the splendours of the audience portion of the house. How far this is a miscalculation, let those more curiously troubled than ourselves about the fitness of things decide; also, how far the new hangings are calculated to resist "Time's effacing fingers," the

dust of rehearsals, and the mephitic, scorching influence of gas. At present the Opera decorations are matter sufficient for the evening's delight of any puer, who, like Pope's (not the New) Timon, "has a taste." What has been promised, has been accomplished magnificently: no feature of either luxurious adornment or minute comfort having been slighted.

Though some of the significance of the story of 'Nabucco' is lost, by the suppression of its Biblical character,—enough animation and grandeur is still left to the *libretto* to make it superior to many of its family. An impious King, struck with madness in the moment of usurpation; an Amazonian slave, who, pretending to regal origin and honours, avails herself of the doomed monarch's frenzy to secure her own aggrandizement and the execution of a rival; the expiation of the monarch's guilt, and the downfall which awaits her pride;—these are not bad materials for the purposes of a musician who, like Signor Verdi, obviously prefers the exciting, the pompous, and the passionate. As 'Nabucco,' this opera met with a contested success at Paris [*ante*, p. 73]. Played by a small orchestra, as we have had occasion to remark more than once, in Italy, its composer's music becomes almost intolerable, owing to his immoderate employment of brass instruments, which, to be in any respect sufferable, calls for great compensating force and richness in the stringed quartet. Hence, that by which the Theatre Ventadour is overlaid may be found more in proportion to an area so vast as ours. But with every sympathy in favour of a new style, and a new master, our first hearing of the 'Nino' has done nothing to change our judgment of the limited nature of Signor Verdi's resources. He has hitherto shown no power as a melodist. Neither 'Ernani,' nor 'I Lombardi,' nor the work introduced on Tuesday, is there a single air of which the ear will not lose hold; the most hackneyed forms of Donizetti seeming to have served as the composer's starting point of invention. But he can be very animated in the distribution of old materials: his choruses have generally motion; and when he works a union of voices against the orchestra, he contrives to give a certain interest to the latter, by which the ear is deluded, and the utter unworthiness of the device (after it had been once accomplished) is hidden. Signor Verdi's *forte* is declamatory music of the highest passion. In this, never hesitating to force an effect, or to drive the singers to the "most hazardous passes"—he is justified for some extravagance, by an occasional burst of brilliancy, surpassing that of most modern composers. Such an one is the concerted piece at the end of the first act of the 'Nino,' and the grand passage, beginning "Oh! di quel onto," in the duet of *Nino* and *Abigail* in the third, both of which deserved their *encore*. Their power to carry away the audience is unquestionable. It is a power, too, which would tell tenfold in any other than one of Signor Verdi's operas. Were the ear allowed any place of repose,—were the grace of climax in ever so moderate a degree considered,—the force of these movements, though depending as much upon the declamatory gifts of the artist, as on the intrinsic grandeur of the *Maestro's* idea, would be almost unparagoned. But Signor Verdi "is nothing, if not noisy;" and, by perpetually putting forth his energies in one and the same direction, tempts us, out of contradiction, to long for the sweetest piece of sickness which Paisiello put forth long ere the notion of an orchestra had reached Italy, or the singer's art was thought to mean a superhuman force of lungs.

We may speak again of the music to 'Nino,'—adverting to the separate portions of it more in detail; but must now report on the manner of its execution. The opera is superbly put on the stage. Any one desiring an example of "Enough, and not too much," of show, could hardly illustrate the *disideratum* better than by comparing the appointments of 'Nino' with the Drury Lane style of pagantry. Signor Fornasari is the impious King—as usual, cleverly "made up" for the part, but not in his best voice, and not having in any respect changed the manner of his singing. Signora Sanchioli, the imperious *Abigail*, has no deficiency of natural power. Her voice is extensive and strong; her delivery of the grandiose *cantabile* passages, with which her part is filled, obviously in accordance with the composer's intentions. There is a certain wildness and want of temperance in her singing, apparently arising from inexperience rather than timidity, which

must be amenable to the law of steady training. Her of steady training from things from important part fresh, and tune, and constitute the nursing. be no nurse the complete Botelli the *scorpi* is weak the Opera programme has we are to expect successful: then Mr. Bal conductor, w Nor can we just to tell cross between known incident brilliant busy Mile. Lucille next week.

DRURY L success of ' speak of it brought forward lenged more lavished upon Bunn's intention scene of this out, how fiding musical "got up" of Juive," which ample of the was simple, c dragging in, accumulation enchantments apart from the case may Crusaders' is ballads for ten being the soli light, as restri and, in so m him merely an larly ill contri upon the divi for *Almea* (M Mountain (M Yentil of Ton him to the H has wavered distress is fur the arch-Assa intrigues to se are again trav King), an As it also describ the horrors of the book, but the final table one's difficult ought to be music. We c than add to nges his ore tation throug showy and eff as Mr. Bunn o flourishing Chorus, too, Man's garden, act, are full seven duets *supra* voice, so as to affor well as sentim ber we were v brilliant *finale* is given by th nately leads t none so imp 'Rides of V

must be amended ere she can take rank as a *prima donna*. Her action and gestures, too, stand in need of steady training. We are disposed to augur better things from Signora Corbari, who took the less important part of *Fenena*, her rival. This lady's young, fresh, and tuneful voice, and her prepossessing appearance, constitute her an artist of promise well worth the nursing. Her Majesty's Theatre, however, should be no nursery for the promising, but an arena for the complete. Signor Corelli is the tenor—Signor Botelli the second bass. As matters stand, the vocal corps is weaker than it has been at the opening of the Opera for the last four years; and as no programme has been put forth, there is no telling what we are to expect. 'Nino,' however, was thoroughly successful: at its close Mr. Lumley was called for, then Mr. Balfé. Of the latter gentleman, as the new conductor, we must speak on some future occasion. Nor can we do more at present than edge in a word just to tell that the *ballet*, 'Catarina,'—in story a cross between 'The Crown Diamonds' and a well-known incident in the life of Salvator Rosa,—is a brilliant busy affair, of which that very clever person, Mlle. Lucille Grahn, is the heroine; but more of this next week.

DRURY LANE.—Having last week announced the success of 'The Crusaders,' it is now our task to speak of it more in detail. Few works originally brought forward at an English opera house have challenged more attention by their scale and the liberality lavished upon their production. It has been Mr. Bunn's intention, apparently, to emulate the magnificence of the *Académie Royale* of Paris. In working this out, however, the mistake has been made of sacrificing musical effects to pageantry. Now, no opera "got up" on this principle will ever last. In 'La Juive,' which was, possibly, the most brilliant example of theatrical gorgeousness ever seen, the story was simple, of forcible interest, one calling for, not dragging in, "the pomp and vanities" of processions, accumulation of supernumeraries and other stage enchantments, and giving full scope to the composer apart from the property-man. That such is not here the case may be gathered from the fact, that 'The Crusaders' is entirely made up of choruses, marches, ballads for tenor and soprano, and duets—one *quintette* being the solitary concerted piece. Viewed in this light, as restricting the composer's means of contrast, and, in so many of the grand situations, placing him merely as a secondary artist—the book is singularly ill contrived by M. St. Georges. The story turns upon the divided love of *Bohemond* (Mr. Harrison) for *Almea* (Miss Romer), *protégée* of the *Man of the Mountain* (Mr. Stretton), and for a Christian lady, *Yenil of Toulouse* (Miss Rainforth), who followed him to the Holy Land, there to learn that her lover has wavered in his allegiance. How this delicate distress is further kept up by the murderous plans of the arch-Assassin,—by *Almea's* relentings and separate intrigues to save her beloved,—and how her purposes are again traversed by the jealousy of *Ismael* (Mr. D. King), an Assassin youth,—let the *libretto* tell. Let it also describe the marvels of the enchanted garden, the horrors of the siege (which, indeed, are read of in the book, but are neither to be seen nor heard), and the final *tableau*, with its unforeseen solution of everyone's difficulties; too little space remains for what ought to be "the lion's share" of an opera—the music. We apprehend that this will sustain, rather than add to Mr. Benedict's reputation. He manages his orchestra most skillfully; his instrumentation throughout is excellent. The overture is showy and effective; calling, alas, for such violins as Mr. Bunn ought to afford to a musical theatre so flourishing as Drury Lane. The Crusader Chorus, too,—that for female voices in the Old Man's garden, and the Pilgrim's Chorus in the third act, are full of character and effective. Of the seven duets which the opera contains (all with the soprano voice, and none dramatically arranged, that is, so as to afford the singers and composer situation as well as sentiment), the worthiest is 'I will remember we were wont to roam'; the most taking is the brilliant *finale* for the ladies, where a piquant effect is given by the manner in which each voice alternately leads the *bravura*. Among the *solos* there is none so important as the *contralto scena* in 'The Brides of Venice,' none so fresh and expressive as

'By the sad sea waves.' A sprightly ballad, 'The Heart's early dream,' and a more sentimental ditty, 'Ill-gifted ring,' are the favourites; we, however, prefer the Legend sung in the first act by *Ismael*, with the Chorus of Crusaders, as having more individuality.

The Drury Lane performers are not seen to advantage in 'The Crusaders,' none of them having dramatic power sufficient to make deep passions and heroic emotions presentable when conveyed through the medium of a dialogue so sickly, so stilted, so full of false feeling and false metaphor. They sing Mr. Benedict's music carefully, but in delivering the text are often (Miss Rainforth excepted) perilously near burlesque. The opera is attentively, rather than enthusiastically, received.

PRINCESS'S THEATRE.—We hear and see strange things in this London of ours, but have not heard or seen anything stranger than the so-called Masque, produced at this theatre on Thursday, with the music to Beethoven's 'Ruins of Athens.' To think only of "Time's revenges!"—it was in 1822, when the composer told Rochlitz that his great works were no longer to be heard in Vienna,—having ceased to excite an interest there. Twenty-two years have wrought such a change, that not a scrap from his pen is now allowed to remain in obscurity. Patient players are doing their utmost season after season, by hard practice and repeated performance, to familiarize us with those mysterious works, his last Quartetts;—while here, a *pièce d'occasion* written in 1812 for the opening of the new theatre in Pesth—and remodelled in 1822,* for the inauguration of the Josephstadt Theatre, in Vienna, (in neither case successful), is brought out at a London playhouse, with a trust in the intrinsic beauty of the music, which amounts to positive hardihood:—since the orchestra is deficient, the chorus miserable, and the latter was led, on Thursday, by a Priestess, the sight of whom (recalling the well-known Abyssinian compliment) was anything but calculated to impress an impertinent London pit, or an unclassical gallery, with reverential ideas. In spite of its wretched performance, however, there was no hearing Beethoven's music, without being aware that it is treasure from the true mint. When some of the Choruses, &c., were given at a Philharmonic Concert in 1844, [see *Athen*. No. 872,] their effect was in great measure lost, owing to their connexion and meaning not being perceived. The following sketch will in part explain their position. The Masque was imagined by Kotzebue, who, he is rated as ever so unscrupulous a playwright, or ever so traitorous a man, nevertheless originated fresh and effective stage ideas. The Masque begins with *Minerva* (here represented by Mrs. Brougham) chained in a cavern, where she has been imprisoned some two thousand years, in punishment for her desertion of Socrates, her worthiest son. An unseen Chorus announces that Jove is, at last, moved to grant her freedom. The effect of this, which we could divine to be striking, was totally lost, owing to its maltreatment. Then enters *Mercury* (Mrs. Stirling), who prepares *Wisdom* for the change she will find in her "chosen seat" and city, and transports her to the ruined capital of Greece. Here a slave (Mr. Leffler), who can sing but of shame and captivity, and a fruit girl (Miss G. Smythson), who has never heard of "the Gods," and two or three wretched women, pursued by Janissaries with scimitars, are in dismal harmony with the shattered glories of the Acropolis. But, to crown the despair of *Pallas*, in place of the choral dances of the ancient faith, the ears and eyes of the goddess are outraged by an inroad of dancing and screaming Dervishes. Nothing can exceed the fitness of the

* It is not easy to state precisely which of the two versions is the one here performed. To the second Beethoven wrote the Overture in C major with the double fugue. This it would be impossible even to attempt, with the orchestra of the Princess's Theatre; it has not, indeed, been played at the Philharmonic Concerts at least for many years. It was performed in Vienna, Herr Schindler tells us, almost without rehearsal; since it was not till the afternoon of the day when the performance was to take place, that the orchestra, collected from all quarters, received the copies, which were full of errors. The whole work being thus given, it is hardly wonderful that failure was the consequence. Beethoven, indeed, owing to his delays, mismanagements, and the tyrannical temper which kept subordinates aloof, or rendered them sullen and recalcitrant, seems to have been generally unlucky in his first performances.

music to the above scenes—the sad simplicity of the duet betwixt the male and female, and the almost demoniac colour and climax of the 'Canaba' chorus, which, even though accompanied with an action which would have discredited Astley's, nevertheless told, as a wondrous piece of effect. Poor *Minerva*—no wonder—is broken-hearted at these sights of woe and sounds of horror. Where is she to hide her grief? "Come to Pesth," said the original *Mercury*,—"Come to London," says Mrs. Stirling,—where you shall find arts and arms, freedom and virtue, &c.:—and, accordingly, the versionizer of Kotzebue's Masque first conjures up the New Royal Exchange (!!) with a speech about our Queen, the Duke, and present chances of an American war (why were the Lord Mayor, Messrs. Tite, Westmacott, Carew, and Lough, left out?)—After this, by most logical sequence, we are whisked into Apollo's temple,—where the apotheosis of Shakspeare takes place, with a procession of his *dramatis persone*—a fairy ballet (!) to the music of the Pastoral Symphony and the Septet—and the coronation of the Bard of Avon's bust—with sundry stock lines of his verse, to help on the business of the scene. We but dwell on these trashy contrivances to insist on the weight which (besides the inefficient performance) the absurdity of such an invention has tied round the neck of the musicians. Yet the familiar March and Chorus sounded magnificent in their right place. To these succeed a more lulling Chorus in triple time—a bass *Aria*, which is impressive and superbly instrumented, and a *finale* nearly as exciting, so far as could be guessed, as the second one to 'Fidelio.' On the whole, the tone of the music is more popular and taking than that of the Master's Opera. If it had been impressively given, with a less heterogeneous arrangement of incidents, and a less liberal emission of Rag-Fair costumes—to say nothing of a band which could play, and a chorus able to sing—the music would have had a brilliant success. As matters went, the repetition of the Masque was permitted—not without much opposition. Like the 'Antigone' Choruses of Mendelssohn, it has still to be heard on the English stage.

MUSICAL GOSSIP.—The reports of the week's performances already given afford signs of an animation rare at this season. Yet they do not comprise all that has merited a note of admiration. The second Choral Meeting at Exeter Hall, in aid of the funds for the erection of a New Music Hall, went off on Wednesday with greater spirit than its predecessor, the music selected being, possibly, a trifle more popular. In the second (secular) part of the concert, the most interesting novelty was Mendelssohn's 'Jager's Abschied'; though this lost seriously by being sung with English words, and led by low soprano, not high tenor, voices—it is one of the composer's happiest inspirations: a melody to pair off with his delicious Serenade from 'The Midsummer Night's Dream.' The fresh morning song, by Mr. Hullah, to Heywood's 'Good Morrow,' deserved its encore. That the taste for this description of music is spreading, we have proofs without number. A prospectus is before us of a first Lecture on Ecclesiastical Music, to be given by Mr. Gantner some fortnight hence,—in aid of the "Testimonial Fund,"—with vocal illustrations of the most interesting character, from the works of Palestrina, Stradella, Marcello, &c. Contemporaneously with this increased desire to search into the stores of classical vocal music, the old appetite for ballads and ballad-singers seems reviving almost to an excess:—the programmes of minor provincial concerts, and of those given at our Mechanics' institutes and literary institutions are made up of little else. Though a direction in popular taste so strongly marked amounts to a manifestation of nationality which every English musician would do well to study, we cannot but hope and believe that the singers will not be allowed to reign undisturbed, without our players also "striking" (up) in defence of their mystery. Something more should be done in the matter of orchestral concerts by way of leading the rapidly-growing taste, not of the dilettanti few, such as made music ridiculous in the days of the Wits and Essayists—but of the many, whose support and sympathy will make it respectable among the great middle classes. On this ground we were glad to receive the programme of the

eleventh public concert of the *Cambridge University Musical Society* (which we are informed is amateur), the staple whereof is made up of symphonies, overtures, instrumental solos, &c. It is another step towards restoring music to its old place in the training of 'The Compleat Gentleman.'

On Monday evening Mr. Adams gave an organ performance, to exhibit a new instrument built by Messrs. Hill & Davison, for Trinidad Cathedral. The programme of this was even more objectionable than the one commented upon some weeks ago [*ante*, p. 128]. What has the organ to do with Haydn's 'Graceful Consort,' Paisiello's 'La Rachellina,' Mozart's 'Batti, batti,' and the like? What would Mr. Adams say to the Sacred Harmonic Society, or Mr. Hullah's Upper School, were their members to attempt to sing one of Bach's Preludes or *Passacaglias*? Such absurdities call for the severest reprobation.

The first series of Mr. Lucas's *Musical Evenings* closed on Thursday with *Quintetts* by Mozart and Beethoven, the charming Quartett in a major by the latter composer, and Mendelssohn's *solo* Sonata, which seems coming into request, played by Miss Macirone. To select a work so excellent, but in which the show does not bear proportion to the real difficulty, is a "sign of grace" worth noting in a young artist, who has been little heard in public. We are glad to perceive that a second series of these pleasant meetings is to commence in June. Why should we not then hear some of Onslow's later works? Our caterers are too apt to move in a circle, with regard to chamber-music.

There is no lack, meanwhile, of novelties abroad. The coxcombical audience of the *Paris Conservatoire* (for such, with all its vaunted critical acumen, we must style it) has begun, as we long since prophesied it might do, to "pat Mendelssohn on the head," and to admit that his Symphony in a minor is "worth exploring"! M. Félicien David has arrived at Paris with his new Cantata, 'Moses on Mount Sinai.' Meanwhile, the directors of the Leipzig Winter Concerts, who are by no means so timid in the production of novelties, have been giving good welcome to a Symphony by M. Rosenhain, and to another by M. Parich Alvars, which we may possibly hear in London, since we perceive he is announced among the latest arrivals. By the way, we hear, too, from the Continent, that Madame Pleyel—confessedly the first lady-player in Europe—is intending to visit London this season.

There is less animation in Opera matters, though Grand Dukes have been taking part in them. His Highness of Coburg-Gotha has anew set the 'Zaire' of Voltaire—which work, it is added, was received with great applause by a public kept purposely in ignorance of its parentage. If we inquire who scored this opera, it is from recollecting how long the sketches of the King of Prussia, skilfully wrought up by some musician, without any obsequious regard to the monarch's ideas, passed as musical marvels. Herr Leidersdorff of Vienna, too, we believe, could have given a similar account of certain distinguished amateur compositions, which have "flamed amazement" in the eyes of mankind. At the risk of being called democratic, we must say, that we have more faith in 'The Merry Wives of Windsor,' done into music by the clever Vienna Kapellmeister, Nicolai. M. Masset, of the French *Opéra Comique*, is on the point of trying his tenor voice at *La Scala*. Madame Dorus-Gras, in the French provinces, is taking to the repertory of Madame Damoreau Cinti and Madame Thillon,—and thus seems to be making a step towards the theatre, which, after all, is best fitted for her talents—the Comic Opera aforesaid.

The Berlin papers give a curious example of the enthusiasm of the amateurs in that city for Jenny Lind. Although she has appeared some hundreds of times on their stage, and may, just now, be heard every night, yet the public thirst for her strains seems only to "grow by what it feeds on." Such is the rage for admission to her performances that a species of extravagant stock-jobbing in tickets has grown up—which the directory of the theatre has felt itself called on to attack by the following regulations:—Tickets must be applied for on the day preceding that for which they are required, by letter, signed with applicant's proper and Christian names, profession, and place of abode; and sealed with wax,

bearing either the writer's initials or his arms. [A regulation this last bearing somewhat arbitrarily on those who do not happen to have such a seal!] No more than one ticket will be granted to the same person; and no person is entitled to apply for two consecutive nights of the enchantress's performance.

HAYMARKET.—On Saturday evening a broad farce, adapted from the French by Mr. Planché, was produced with unequivocal success. It is called 'The Irish Post,' an office blunderingly filled by one Terence O'Grady (Mr. Hudson), the Irish nephew of Mr. Bartholomew Lane (Mr. Tilbury), a stockbroker, and serving his uncle in the capacity of clerk. The plot is of the slightest texture, but the incidents are so well collated and follow with such rapidity, that every hit tells with accumulated effect, and the uproar and fun grow "prodigiously" exciting. Poor Terence is in particular bothered by the modern system of envelopes, and seldom puts the right cover on the letter he dispatches. Blunders of the sort have occurred in mere business,—but now an affair of love presents itself, and not only his hand but his heart becomes perplexed, and the poor Irishman is driven almost to desperation by his own mistakes. He has written a love letter to Mrs. Sheriff Capscomb (Mrs. Buckingham), and a letter of business to her husband, Mr. Sheriff Capscomb, capitally performed by Mr. Bland. The latter Terence addresses to the wife; an explanation ensues; he discovers his mistake, and concludes that he must have directed the former to the husband. That he should thus have compromised the honour of a married lady fills him with desperation—his agony rises into frenzy. He almost takes the life of the porter who, in obedience to his own orders, had posted his letter, and then rushes out to get it back from the post-office, if possible. Thus ends the first act. The scene of the second is a grocer's shop; Mrs. Lump (Mrs. Humby), behind the counter. The infuriated Irishman enters,—raves, storms, does anything but explain himself. At length the postmistress contrives to understand him; but law and duty forbid her interference. During the dispute Mrs. Capscomb enters; afterwards, also, the Sheriff himself. The lady and the Irishman are concealed in an adjoining room. The husband becomes suspicious, jealous, and is with great difficulty got rid of. The Irishman then rushing out from his place of refuge, violently seizes on the box of letters, tumbles them about, mistakes the direction of "Honeygrow" for Capscomb, seizes one which he imagines to be in his own handwriting, tears it open, drops from it a cheque for 50*l.*, and has thus rendered himself liable to transportation for having opened a money letter. The distress rises in every way. The sheriff is seen returning—the lady is let out by a back door. The Irishman rushes forth to forestall the letter at the Sheriff's own house, supposing that it had gone by a prior delivery. Afterwards, the lady enters, as if unconscious of all that has happened; but the Sheriff is furious. In the midst of their dispute Terence and the sheriff's servants enter, pursued by a crowd; Terence having been taken into custody for having attempted violently to seize on the Capscomb correspondence. The Sheriff retires to a neighbouring coffee-house to open the three letters in quiet. He is observed to dismiss the first two with indifference; but the third—the third evidently makes him frantic. Meantime, Terence having put his hand into his coat-tail pocket, finds there the letter which had caused all this ludicrous distress, having thus, unconsciously, all but acted the part of 'The Irish Post,'—that of writing and carrying, though not delivering, his own letter. While dancing about in his joy, the Sheriff also enters, scarce less delighted. He has received a remittance from India in a communication sent through the stockbroker, and believing this to be the identical epistle concerning which he has had obscure intimations from the parties concerned, and amiably believing that his wife had somehow intended him an agreeable surprise in relation to it, readily falls in with the hilarity of the moment. Mr. Hudson in Terence performed with great spirit; he is now the most gentlemanly Irishman on the stage.

On Monday, an old acquaintance was reproduced, Sir E. B. Lytton's play of 'Money.' Rather a satire in dialogue than a comedy, this play, on its original production, owed as much to extrinsic circumstances

as its dramatic merits for success. It was cast in a style and with advantages which can scarcely be expected to recur. Mr. Macready in *Esperio*, Mr. Rees in *Mr. Benjamin Stout*, Sir John Fawcett by Mr. Strickland, and *Dudley Smooth* by Mr. Wrench, gave a claim to the first performance to which none other can even pretend. It may be readily imagined that Mr. Stuart, Mr. Buckstone, Mr. Tilbury and Mr. Hudson, however meritorious in themselves, are inferior substitutes for the original representatives. Three out of the four artists (as it is now the fashion to denominate actors) have since been summoned away altogether from the stage of life; the reproduction of this drama, therefore, recalls attention to the mortality of late years amongst this class of performers. Already, the stage has to depend mainly on new names and rising talent. *Clara Douglas* was confided to Mrs. Seymour. This was the worst assumption of the evening. Mrs. Glover was excellent, as usual, in *Lady Franklin*, and Mr. Webster in *Graves*, whilst Miss P. Horton enacted *Georgina Vesey* to the life. Of the new assumptions to which we have alluded, Mr. Tilbury was the most "responsive" to previous expectations, and Mr. Stuart exceeded them; Mr. Hudson was not smooth enough for *Dudley*, and Mr. Buckstone was quite out of his element in *Stout*. On the whole, the piece was coldly received, and, in parts, became wearisome.

MISCELLANEA

Paris Academy of Sciences.—Feb. 23.—M. Arago made the following communication relative to the Electrical Girl, whose case we noticed last week [*ante*, p. 230]:—"The Academy, on my motion, appointed a committee to examine a young girl who was reported to possess most marvellous qualities. The committee held two sittings. At the first I was unable to attend, but I can rely upon the account given me by my honourable colleagues. I have now to declare that none of the experiments made were successful—the young person did not produce any of the effects that had been announced. At the second sitting I was myself witness of the absence of the power talked of. Twenty times the pretended electrical child seated herself in a chair, and as often the chair remained in its place, without retiring, without the least movement. M. Chollat, who introduced her, attributed this want of success to intermittences which, he said, he had before observed. The following, however, are some details of other experiments:—At the Garden of Plants, on Tuesday last, the same movements of the chair were observed, as my colleagues and myself had previously ascertained to have been produced. They were seen a great number of times, and it was believed that the cause was discovered, and one of the persons present repeated them at the end of the sitting. The explanation in question reposes on the supposition of the use of one of the hands, but I am certain that, in the trials which I witnessed at the Observatory, before making my communication on Monday, the hands had nothing to do with the matter. On Wednesday last, at the second sitting of the committee, we saw nothing—for nothing was produced. We made trials with the apron, but it could not attract or repel the guerdions or tables, and we could not discover any effect whatever. There was one fact in the *Mémoires* of M. Tanchon about which there could not possibly be any deception. He stated that the girl, on touching the poles of a loadstone, would feel a sensation of burning which would make her recognize the north pole. At the Garden of Plants this faculty was manifested; but the loadstone being put into a box, the girl said she felt the burning when the south pole, as well as when the north pole was touched by her, and even declared that she had the same sensation when the box was presented to her without the loadstone. With regard, therefore, to this latter quality, the committee entertain no doubt. They are not, perhaps, so well convinced upon the two others. Thus to meet the excuse drawn from possible intermittences in these phenomena, two members of the committee have been to the hotel in which the girl is lodged, and they affirm that there, from 7 till 9 in the evening, the phenomena were manifested in all their force. The phenomena have not re-appeared since the sitting of Tuesday in the Garden of Plants. It appears, however, that this intermittence is not

indefinite, that the pl turned for again, and the hour t will fulfil its extent." T tended to wi M. Majend part that y M. Poinset deserve th should hav from the i compensate is so well co it." M. A only pers refuse to o M. Poinset, the Academ it." He th by the Accu nation and they were b (added M. of modern vain at the

African Malta Time town from November, where he h whence he w in the Moon with a negre route to Sou that place is Timbuctoo. The road in had news of Ghadames had purcha drier med, his support, finding him and made a is a Ghada genius, who sort. Their Aheer, Dan Karnac, and dan, and the months' dur at this city Bornou are were very k the Govern never seen civilities. Richardson's resolute, w that he ha Ottoman G every one f ear is ente to one of t climate."

Height of observations geodetical use of Vosvius, which has u the punta de level of the Foreign F to the Treas revenue hav single prints and drawing have receive secretaries, s their Lordsh allowing the mitted at the same rate as and that this to all simila to and intenc

indefinite, for I have this moment received a notice that the phenomena have recommenced. I have returned for answer, that the committee will meet again, and see the girl once more on the day and at the hour that may be appointed. The committee will fulfil the duties imposed upon it to the fullest extent." The communication of M. Arago was listened to with great attention, but at the conclusion M. Majendie said—"The Academy regrets much the part that you have made it perform in this affair." M. Poinset had previously said, "Such facts do not deserve the honour of an official Committee. We should have waited. All the good that could result from the intervention of the Academy would never compensate for the harm that results when a juggle is so well conducted that the Academy is deceived by it." M. Arago, replying to M. Majendie, said, "It is only persons who think they know everything who refuse to open their eyes to evidence"; in reply to M. Poinset, he said, "If it is a juggle, a committee of the Academy will never allow itself to be caught by it." He then alluded to the resistance manifested by the Academy to admit the discoveries of vaccination and the lightning-conductor, and yet, he said, they were both brilliant discoveries. "Vaccination (added M. Arago) was the most splendid discovery of modern times, but it had knocked twenty times in vain at the doors of the Academies."—*Galignani*.

African Exploration.—The following is from the *Malta Times* of the 27th ult.—"There are letters in town from Mr. James Richardson, dated the 23rd November, from Ghadames, in the Great Desert, where he had been residing for three months, and whence he was to start on the following day, equipped in the Moorish dress, in order to make his way, along with a negro and a Moor, through the wild tribes en route to Soudan; and should he succeed in reaching that place in safety, he seems inclined to proceed to Timbuctoo, and other parts of the southern interior. The road is very dangerous; for on the 20th they had news of the capture of a caravan belonging to Ghadames in its way to Sonat. Mr. Richardson had purchased a camel and had prepared biscuits, dried meat, dates, oil, and a few other luxuries for his support. His negro he stole at Jerbay, where, finding him in slavery, he coaxed him to run away, and made a free man of him. His Moorish servant in a Ghadameite—a sort of jockey—an African genius, who understands camels and things of that sort. Their route is due south, through Ghat, Aheer, Damerghon, the first negro city of Soudan, Karmac, and then to Juckaton, the capital of Soudan, and the Sultan's head-quarters—a trip of three months' duration. Should Mr. Richardson resolve at this city to return, his way back will be through Bornou and Fezzan. The people of Ghadames were very kind to the intrepid traveller, especially the Governor, who showed the Christian (he had never seen one before) all sorts of attention and civilities. A letter from Tripoli looks upon Mr. Richardson's enterprise as more than courageous or resolute, in fact, as foolhardy and desperate, seeing that he has no guarantee from the English or Ottoman Governments. He has been advised by every one to return; but go he would, and much fear is entertained that he may fall a sacrifice to one of two dire enemies,—savage cruelty, or the climate."

Height of Vesuvius.—According to the latest observations of the scientific men charged with the geological works of the kingdom of Naples, the height of Vesuvius, at its most elevated point—a point which has undergone no change for many years—the *punta del Palo*, is 12034 mètres above the mean level of the sea.

Foreign Patents.—Application having been made to the Treasury complaining of the officers of the revenue having demanded the duty of 1d. each, as single prints, upon sundry patterns of embroidery and drawing imported into London, the authorities have received a communication from one of the secretaries, stating that he has been commanded by their Lordships to convey to them their authority for allowing the present importation allowed to be admitted at the rated duty of 3d. per dozen,—being the same rate as is chargeable on prints sewn or bound, and that this indulgence was further to be extended to all similar importations of the article applicable to and intended for the same purpose.—*Times*.

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MUTUAL ASSURANCE BRANCH.

Complete Security afforded to the Assured by means of an

ample subscribed capital, and the large fund accumulated from

the premiums on upwards of 6000 Policies.

Half the amount only of the annual premium required during

the first five years, the remaining half premiums being paid out

of the profits, which, after five years, will be annually divided

among the Assured.

PROPRIETARY BRANCH.

The lowest rates consistent with security to the Assured.

An increasing scale of premiums peculiarly adapted to cases

where assurances are effected for the purpose of securing Loans

or Debts.

Half-credit rates of Premium, whereby credit is given for

half the amount of premium for seven years, to be then

paid off, or remain a charge upon the Policy, at the option of

the holder.

EXTRACTS FROM THE TABLES.

Annual Premiums required for an Assurance of 100l. for the

Whole Term of Life.

MUTUAL ASSURANCE BRANCH. PROPRIETARY BRANCH.

Age. Half Pre- Whole Pre- Age. Half Pre- Whole Pre-

mium first annum. mium first annum. mium first annum.

five years. five years. seven years. seven years.

£ s. d. £ s. d. £ s. d. £ s. d.

20 1 0 0 0 0 20 0 18 2 1 10 0

25 1 3 2 2 4 25 0 19 7 1 10 9

30 1 4 11 2 9 30 1 1 9 2 3 6

35 1 7 17 3 17 35 1 17 9 10 10

40 1 13 3 3 6 40 1 9 3 2 18 4

45 1 19 6 3 19 0 45 1 14 10 3 9 8

50 2 7 9 4 15 0 50 2 3 6 4 5 0

55 2 18 10 5 17 8 55 2 12 9 5 5 8

PETER MORRISON.

THE STANDARD LIFE ASSURANCE COMPANY.

Edinburgh—3, George-street.

London—82, King William-street.

Established 1825. Act of Parliament.

The TWENTH ANNUAL GENERAL MEETING of this

Company was held within their Office, 3, George-street,

Edinburgh, on Monday, the 16th day of February, in terms of

the Act of Parliament by which the Company is constituted.

EAGLE HENDERSON, Esq. Merchant, in the Chair.

The statements as to the progress of the business submitted

by the Directors on this occasion contained a most gratifying

account of the continued prosperity of the Institution.

It was reported:—

That 606 new Policies had been issued during the year ending

15th Nov. 1845.

That new Assurances had been granted to the extent of

446,000l. 12s. 10d. during the year ending 15th Nov. 1845.

That the large transactions had also been effected in other de-

partments of the business during the same period.

That Assurance proposals had been declined during the year

ending 15th Nov. 1845, to the number of 140, the whole pro-

posed made to the Company during the year being 1845.

That the claims on the Company by death, which had arisen

during the year, had been considerably under the calculated

amount provided for by the tables.

That the Company's extensive Accumulated Fund continues to

be invested on unexceptionable security, at rates of interest

considerably exceeding those assumed as the basis of the Com-

pany's calculations.

The Chairman congratulated the meeting on these satis-

factory results, and in doing so drew particular attention to the

increase in the business of the Company, and to the high

position which the Institution now occupies, as the chief Life

Assurance Company established in Scotland on the guarantee

system.

The Chairman also drew attention to the third division of

profits about to be declared, and stated that a Special General

Meeting of the Company would be held early in March, to

receive the report of the Directors on the progress of the

Company's affairs, and to sanction the declaration of a bonus.

The Board of Management for the ensuing year was declared

to be as follows, after filling up the vacancies occasioned by

the retirement of three Directors, according to the rotation

prescribed by the Act of Parliament:—

Governor.

His Grace the Duke of Buccleuch and Queensberry.

Deputy-Governor.

The Right Hon. the Earl of Elgin and Kincardine.

Ordinary Directors.

IN EDINBURGH.

James Robertson, Esq.

William Wood, Esq.

James Hay, Esq.

William Keith, Esq.

THE SOCIETY FOR THE ENCOURAGEMENT OF ARTS, MANUFACTURES, AND COMMERCE.

President,
HIS ROYAL HIGHNESS PRINCE ALBERT, D.C.L. F.R.S. &c.

LIST OF SPECIAL PREMIUMS: Session 92nd, 1846.

UNDER the New Rules and Regulations, which have been adopted by the Society during the present Session, for the renovation of the working constitution of the Society and the more efficient promotion of its objects, the Council have recommended, and the Society has adopted, the following list of Premiums, approved by the Special Committees of the different Sections of the Society, and they are now offered for public competition:—

In the SECTIONS of AGRICULTURE and CHEMISTRY.

A PRIZE OF ONE HUNDRED GUINEAS,

For the Invention of a mixture of materials for a wholesome, nutritious, and palatable Bread, to be sold at a low price and used as an economical substitute for wheaten bread, biscuit, or potatoes. The materials suggested are also, rye, wheat, maize, barley, beans, peas, oats, rice, beet-root, parsnips, &c. To be given in or before the 12th of April, 1846.

II.

In the SECTION of FINE ARTS.

A PRIZE OF TEN GUINEAS, WITH THE SOCIETY'S MEDAL,

For the Model of an Earthenware Jug, in one colour, to contain a Quart, with a Cover.

A PRIZE OF FIVE GUINEAS, WITH THE SOCIETY'S MEDAL,

For the Model of an Earthenware Mug, in one colour, to contain a Pint, without a Cover.

A PRIZE OF TEN GUINEAS, WITH THE SOCIETY'S MEDAL,

For the Design or Model of the Cover of a Bible, 9½ inches by 12, to be executed in relief, in raised leather or in wood, either by the new process of burning or by the carving machine.

A PRIZE OF FIFTEEN GUINEAS, WITH THE SOCIETY'S MEDAL,

For a Water-Colour Drawing, 9½ inches by 12 inches, of a Holy Family, suitable for engraving in wood, and specially prepared for printing in colours by wood blocks;—the object being to produce, at a cheap rate, a good picture, which may find its way into humble dwellings.

A PRIZE OF FIVE GUINEAS, WITH THE SOCIETY'S MEDAL,

For a small Geometrical Pattern for a cheap Kidderminster Carpet and Stamped Drugget.

A PRIZE OF FIVE GUINEAS, WITH THE SOCIETY'S MEDAL,

For the cheapest and most beautiful pattern of Mosaic or Tile Flooring, one yard square.

A PRIZE OF FIVE GUINEAS, WITH THE SOCIETY'S MEDAL,

For a Design of the most convenient, elegant, and cheap Warming-stove, Range, and Kettle.

A PRIZE OF TEN GUINEAS, WITH THE SOCIETY'S MEDAL,

For the Model of a Tea Urn of a small size.

A PRIZE OF TEN GUINEAS, WITH THE SOCIETY'S MEDAL,

For Models of a plain and cheap Bedstead and Tea Service, in one colour, consisting of Tea-pot, Basin, Milk-jug, Cup and Saucer, and Plates.

III.

In the SECTION of MECHANICS and MECHANICAL ARTS.

A PRIZE OF TEN GUINEAS, WITH THE SOCIETY'S MEDAL,

For a simple and good method of applying Steam Power, directly, to propelling Vessels by the Screw.

A PRIZE OF FIVE GUINEAS, WITH THE SOCIETY'S MEDAL,

For an improved Meter, applicable to measuring the quantity or volume of liquids passing through pipes under pressure on both sides.

The object to be attained by these Prizes is generally sufficiently obvious, the encouragement of ingenuity and talent by publicity and distinction, the direction of invention to the most useful purposes, and the wider diffusion of taste and knowledge in objects of Arts and improved Manufactures is the object generally of the exertions of the Society.

The Prize for the mixture of ingredients for a wholesome and nutritious bread is the suggestion of a benevolent individual, who has contributed largely to the Prize Fund of the Society. It is peculiarly applicable to the present wants of the people, when the coarser kinds of grain and other food are required to be used for the supply of deficiencies in the usual crops; and it is believed that an article much more nutritious than potatoes, and equally palatable, may be obtained by a mixture of wholesome but cheap materials at a price less than half that of ordinary bread.

The Prizes in the Fine Arts are intended to promote the diffusion of a love for the symmetrical and the beautiful, by supplying in cheap materials, of elegant forms, objects suited to the familiar uses of every-day life. It is required, therefore, of competitors, that the forms chosen be distinguished by simplicity in their beauty, and by facility of execution in cheap materials, so as to be sold at low prices for general use. The Designs rewarded to become the property of the Society. The name of the contributor should be enclosed in a sealed envelope, with a motto or device on the outside. The objects of the remaining Prizes require no explanation.

NOTICE.

Candidates are requested to observe, that if the means by which any of the proposed objects are effected should be found to occasion an increase of expenditure or labour unmitigated to general purposes, the Society will not consider themselves bound to give the offered reward. They expressly reserve the power, in all cases, of giving such part only of any premium as the performance shall be adjudged to deserve, or of withholding the whole. The candidates, however, are assured that the Society will judge liberally of their claims. All Communications, Drawings, and Models designed for competition must be delivered to the Secretary of the Society of Arts, at the Society's Rooms, John Street, Adelphi, postage and carriage free, on or before the 12th of May, 1846.

EXTRAORDINARY CONTRIBUTIONS.

The following Extraordinary Contributions have been generously offered to the Council for the promotion of the objects of the Society under the New Rules and Regulations, for furthering the increased usefulness of the Society, for extending the lists of Premiums, for assisting to obtain a Charter, and for the other objects named in the Address of the Council, recently circulated among the Members.

TO THE SPECIAL PRIZE FUND.			
A. B.	£100 0 0	E. Speer	50 0 0
C. D.	20 0 0	J. S. Russell	50 0 0
		G. T. Kemp	50 0 0
		Sir I. L. Goldsmid, Bart.	50 0 0
		R. Stephenson	50 0 0
		A. A. Croll	10 0 0
			£410 0 0
GENERAL DONATIONS.			
Thomas Lewis	£25 0 0	C. Holtzapffel	£5 0 0
John Pepps	10 10 0	G. Bailey	5 0 0
		P. Vaughan	5 0 0
		P. L. M. Foster	5 0 0
		W. F. Cooke	5 0 0
		T. Winkworth	5 0 0
LOAN FUND OF £1000.			
T. Webster	£20 0 0		
W. F. Cooke	50 0 0		
E. Winkham	50 0 0		

A PRIZE OF TEN GUINEAS, WITH THE SOCIETY'S MEDAL,

For an Improved Landing Pier, for embarking and landing Passengers, &c. by Steam-boats on Tidal Rivers.

A PRIZE OF FIVE GUINEAS, WITH THE SOCIETY'S MEDAL,

For a portable and compact Machine for Raising and Lowering Heavy Articles from Carts while standing on the streets.

A PRIZE OF FIVE GUINEAS, WITH THE SOCIETY'S MEDAL,

For a Horse Shoe, adapted to the several kinds of pavement now in use.

A PRIZE OF FIVE GUINEAS, WITH THE SOCIETY'S MEDAL,

For an Improved Method of Preventing the Emission of Noxious Vapours from the Gratings of Sewers; which shall permit a free passage of the sewerage, and provide against bursting the drains.

A PRIZE OF FIVE GUINEAS, WITH THE SOCIETY'S MEDAL,

For effective Ventilation of Ordinary Rooms, without cold currents or complex apparatus.

A PRIZE OF TEN GUINEAS, WITH THE SOCIETY'S MEDAL,

For a method of providing against injury and accident produced by the Noxious Vapours of Furnaces and Explosions in Mining and Tunneling, by means of improved ventilating apparatus or otherwise.

A PRIZE OF TEN GUINEAS, WITH THE SOCIETY'S MEDAL,

For a Mechanical Contrivance for "Coal Whipping," to supersede the necessity of men manually breaking the coals from vessels on the river.

IV.

In the SECTION of MANUFACTURES.

A PRIZE OF TEN GUINEAS, WITH THE SOCIETY'S MEDAL,

For the best application of Glass to the construction of Water-pipes, Tiles, and Drains.

A PRIZE OF TEN GUINEAS, WITH THE SOCIETY'S MEDAL,

For the invention and application of a Cheaper kind of Glass than any now in use.

A PRIZE OF FIVE GUINEAS, WITH THE SOCIETY'S MEDAL,

For the best Machine for Cutting Wood into given Forms.

A PRIZE OF FIVE GUINEAS, WITH THE SOCIETY'S MEDAL,

For the best Imitation of Ivory, in Plaster Composition, for Models and Sculpture.

A PRIZE OF FIVE GUINEAS, WITH THE SOCIETY'S MEDAL,

For the most elegant Design for a Stamped Table-cover in Woolen Materials.

A PRIZE OF TEN GUINEAS, WITH THE SOCIETY'S MEDAL,

For a method of Printing in Distemper by Blocks, so as to "keep register" more perfectly, and produce finer specimens of art in Paper Hangings than by the ordinary methods.

V.

In the SECTION of COLONIES and TRADE.

THE SOCIETY'S GOLD MEDAL,

For the best applications of Machinery, as a substitute for manual labour, in the various processes of Cultivation and Manufacture of Sugar, Cotton, and Coffee in our West India Colonies and the Mauritius.

THE GOLD ISIS MEDAL,

For the invention or importation of any Material, the produce of our Colonies, as a substitute for Hemp or Flax.